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## A PRELIMINARY STUDY OF THE PÔ:U:DAUNG INSCRIPTION OF S'INBYUYIN, 1774 A. D.

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The right bank of the Irrawaddy River near Prome is fringed by a range of hills, and Pô:u:daung is the name applied to the topmost of seven hills, forming part of this range. The Pô:u:daung Hill is crowned with a massive rock, called the Hermit's Cap, and shaped like a Buddhist priest's alms-bowl. On this rock a platform of brick is raised, on which stands the Pô:u:daung Pagoda. It is about 30 feet high, and its form and architecture bespeak its being the handiwork of masons from the maritime provinces. Near the pagoda is an image-bearing *Dura* bears date 1236, Burmese Era, (1874 A.D.). In this image-house Gautama of these Buddhas is seated in a standing posture with the index-finger of his right hand pointing to his beloved disciple, in a praying attitude, begging the sage to

Thus, during 20 *asankhā* of his attaining Buddhahood, the eastern side of the Hermit's Cap — which is surrounded on every side, except the *Suddhōdara* *sal tree* — are it joins the next hill, by sheer precipices of some thousand feet in depth — are three caves cut into the rock. Over these are images of the two traditional moles, also cut in the rock, representing them in an adoring attitude and asking some boon from Gautama Buddha. One of the caves is devoted to the custody of an inscription engraved on a sandstone slab, about four feet high by three feet wide. The inscription was placed there by S'inbyayin (1763—1776 A. D.), the second son of Alaungp'ayā (Alompra). It bears date 1136, B. E., (1774 A. D.), and contains a record of his progress from Ava to Rangoon, his placing a new *tī* on the Shwē Dagôn Pagoda at Rangoon, and the removal of its old *tī*, which was thrown down by an earthquake in 1769, to be enshrined in the Pô:u:daung Pagoda.

The placing of a new *tī* on the Shwē Dagôn Pagoda by Sinbyūyīn was symbolical of the consolidation of the power of the dynasty founded by his father in 1757 A. D., of the replacement of the Talaings by the Burmans in the government of United Burma, and of the national jubilation over the successes which attended Burmese arms in the wars with Manipūr, China, and Siam. The ceremony of placing the *tī* was witnessed by the king in person, in order to convince the Talaings, whose abortive rebellion in Martaban had just been suppressed, that his rule was a personal one, and to impress on them the splendour of his power and the resources at his command. Moreover, to minimize the possibility of all future attempts at rebellion, with

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<sup>1</sup> A *tī* (= umbrella) is the umbrelliform ornament which must be placed on the summit of every pagoda.

the last of the Talaing kings as a centre of intrigue and disaffection, and to remove all hopes of the restoration of a Talaing monarchy, he ordered the execution of Byinnyà Dalà, the *ex-king* of Pegu, who had surrendered to Alaungp'ayà.

Lines 1 — 8 of the obverse face of the stone are in Pāli gāthās and the rest are in Burmese verse. The reverse face of the stone is in Burmese prose.

The decipherment of this inscription does not present any palæographical difficulty, but the formation of certain letters shows that Burmese calligraphy was in a transition state a century ago. ဤ is expressed by ဣ as well as ဣ; က by က or က; ဇ by ဇ or ဇ; ဝိ by ဝိ or ဝိ; ဝေ by ဝေ or ဝေ. There are four modes of representing ဦး, namely, ဦး ဦး ဦး ဦး.

The abrupt tone is indicated by placing either single or double dots below the letter, affected: န် or န်.

The long vowel ဩ with the heavy tone is expressed by two dots like the *visarga* is Sanskrit: ဩ = ဩ; ဩ = ဩ. The vowel ဩ is expressed by ဩ; ဩ = ဩ. The vowel ဩ is symbolically expressed by a curve placed over the letter affected: ဩ = ဩ; and ဩ by ဩ: ဩ = ဩ. The symbolic ဩ is expressed thus: ဩ = ဩ. The following letters radically differ in form from those now in use:—; ဩ = ဩ; ဩ = ဩ; ဩ = ဩ; ဩ = ဩ; ဩ = ဩ; ဩ = ဩ; ဩ = ဩ.

#### TRANSLATION.

##### Obverse Face.

Reverence to the Blessed One, the Holy One, and the Fully Enlightened One!

With a pure and serene mind, I do respectfully reverence the Conqueror, who is the highest, the noblest, the greatest of the great, and the giver of the bliss of Nirvāṇa.

The Buddha, who was the highest, the noblest, the protector, and the great stood on the top of the high Pôûdaung rock and pronounced an oracle.

Like the erection of the 84,000 monasteries, pagodas, &c., times (was the building of the pagoda recorded here). On the first day of Māgha 1136, Sakkarāj, and 2318, Anno Buddhæ, when Asurinda had seized the moon and released her from danger, and when an auspicious victory had thus been accomplished to Sôma, the king, who was wise and replete with merit and other good qualities, who was mighty and powerful, and whose fame had spread far and wide, caused the Pôûdaung boulder, which is one single mass of rock, to be cleared, and repaired an old pagoda, wherein he enshrined the fallen t' of the Digumpa Chêti, which he had purposely ordered to be brought away. To ensure the durability of the pagoda for a great length of time, he made a beautiful bejewelled t' (like that) of the pagoda standing on the top of the Himavanta mountain, and planted it on the (Pôûdaung) pagoda. He then proceeded up-stream, and on the auspicious Saturday, the full moon day of Visākha 1137, Sakkarāj, and 2319, Anno Buddhæ, he held a great festival and planted the beautiful bejewelled t' (on the pagoda) called Nyândô-myinû.

"In virtue of this, my good deed, may I, in the future, become a Buddha, and be able to dispel the ignorance of a great many creatures immersed in ignorance, and may I finally reach the tranquil, transcendent, immutable, blissful, peaceful, and happy city, which is secure from danger of death, re-birth, and old age!

"During the period that intervenes between my present existence and my becoming a Buddha, may all my enemies flee on hearing about my might and power or by seeing my person; and during the same period, may good fortune be my lot, whenever my might and power is heard of or my person seen!



"May the *brahmās*, *dēvas*, and men of all the *lōkas*, my father, mother, and other relatives share my merit equally with me, and may they rejoice with glad and joyful heart !

"May all creatures practice liberality and exert themselves for the good of the Religion ; and may the people live in happiness, and increase in honour and wealth !"

During 20 *asaṅkhēyyas* and 100,000 *kalpas*, the embryo of Gautama Buddha received an assurance of his attaining Buddhahood from each successive Buddha that appeared.

During the cycle of seven *asaṅkhēyyas*, beginning with the one called *nanda*, 125,000 Buddhas, headed by Brahmādēva, appeared. At the feet of each of these Buddhas, Our Lord, as a Bōdhisattva, buoyed up with joy and hope, prayed to be a Buddha. With faith and zeal, which can never be equalled, he performed works of merit and received from the successive Buddhas of that cycle the assurance of attaining Buddhahood.

During the next cycle of nine *asaṅkhēyyas*, beginning with the one called *sabbabhadda*, 387,000 Buddhas, headed by Pōrāṇasakya, appeared. At the feet of each of them, our Bōdhisattva repeated his prayer of becoming an Omniscient One and the suzerain of the three *lōkas*. He performed good deeds and followed the precepts inculcated by them.

During the next cycle of four *asaṅkhēyyas*, beginning with the one called *sēla*, 12 Buddhas, headed by Taṇḥāṅkara, appeared. After our Bōdhisattva had received an assurance of attaining omniscience, nine other Buddhas, headed by Dīpaṅkara, appeared. During the dispensation of Dīpaṅkara, our Bōdhisattva was possessed of merit and the qualifications necessary for the attainment of Buddhahood. One day, he made his body serve as a bridge for Dīpaṅkara to step across, and the latter granted him an assurance that he would become a Buddha in the future. This assurance was confirmed by the eight other Buddhas who followed.

During the next 100,000 *kalpas*, 15 Buddhas, headed by Padumuttara, appeared. Each of these Buddhas confirmed the assurance granted to our Bōdhisattva by their predecessors.

Thus, during 20 *asaṅkhēyyas* and 100,000 *kalpas*, our Bōdhisattva received an assurance of his attaining Buddhahood from 512,027 Buddhas. In his last birth, he became the son of Suddhōdana, King of Kapila, by Queen Māyā. His birth took place in a delightful grove of *sāl* trees, and when he grew up, he was surrounded by comforts and pleasures befitting a prince. Three palaces were built for ~~him~~ <sup>him</sup> to be occupied according to the three seasons. His wife was Yaśōdharā, and he had a number of concubines. At the age of 29 he renounced the world and became an ascetic. After undergoing penance for six years, he, one night, dreamt five dreams. Next morning, he became a Buddha, and received an offering of rice-milk from Sujātā, which he, with relish, ate, while sitting cross-legged on the bank of a river (Nēraṇjarā). On the evening of the same day, the *dēvas* directed his steps to the spot where the Bōdhi tree was. This tree had sprouted forth from the earth simultaneously with his birth, and is worthy of veneration by all *dēvas* and men. Here, the grass-cutter Siddhiya presented him with eight handfuls of grass, with which he prepared a seat for himself. While remaining under the Bōdhi tree, he was assailed by Māra and his hosts on every side : on his right and his left, behind him, in front of him, and over him. The contest, however, could not last long. On the evening of the same day, he merged forth victorious from the struggle and became free from every passion and tie. At dawn on the following day, he comprehended the Four Sublime Truths and attained Buddhahood. The news of this victory and of this attainment was received by the inhabitants of the three *lōkas* with deafening acclamation.

With a view that future generations might embrace a faith and attain Nirvāṇa, as if they had prayed at his feet, Gautama Buddha promulgated an excellent religion and defined the period of its continuance.

It was the good fortune of the King of Avā to flourish during the dispensation of such a saviour as Gautama Buddha.

The ruler of *Avā* was assisted in his government by wise ministers, and was happy in the possession of trustworthy friends. He was the possessor of military weapons, soldiers, horses, elephants, and fortified towns, and received tribute from sixteen states, such as *Sunāparanta*, *Tampadīpa*, and *Kampōja*. His capital, *Ratanāpūra*,<sup>2</sup> was the storehouse of all kinds of precious minerals and the repository of all wealth. He was wise, mighty, and powerful, and had reduced to subjection all the other rulers of the world. . . . He was of opinion that, although he might exert himself in various ways to ensure the continuance of the excellent religion promulgated by the Greatest of Conquerors, . . .

#### Reverse Face.

His glorious Majesty *King S'inbyayin*, the possessor of the *hān s'inbyā* and many other white elephants, and of gold, silver, and ruby mines, the suzerain of all the other rulers, and the overlord of the sixteen states, namely,—

*Sunāparanta*, with its districts *Kalā*, *Tēnyin*, *Yò*, *Tilin*, *Salin*, and *Sagū* ;  
*Sirikhōttarāma*, with its districts *Udētari*<sup>3</sup> and *Pāndaung* ;<sup>4</sup>  
*Rāmañña*, with its districts *Kubēn*,<sup>5</sup> *Yaungmyā*,<sup>6</sup> *Muttamā*,<sup>7</sup> and *Pagō* (*Pegu*) ;  
*Ayuttaya*, with its districts *Dvārāvati*,<sup>8</sup> *Yōdayā*,<sup>9</sup> and *Kamānpaik* ;  
*Haripuñcha*, with its districts *Zimmē*, *Labōn*,<sup>10</sup> and *Anān* ;<sup>11</sup>  
*Lavarattha*,<sup>12</sup> with its districts *Chandapūri*, *Sānpāpābet*, and *Mainglōn* ;<sup>13</sup>  
*Khēmāvāra*, with its districts *Kyaingtōn* and *Kyaingkaung* ;  
*Jōtinagara*, with its districts *Kyaingyōn*<sup>14</sup> and *Maingsè* ;  
*Kampōja*, with its districts *Mōnē*, *Nyaungywā*, *Dībō*, and *Mōmāk* ;  
*Mahāsaka*, with its districts *Mōgōk* and *Kyātpyin* ;  
*Sēn* (*Chinarattha*), with its districts *Bamō* (*Bhamo*) and *Kaungsain* ;  
*Ālavī*, with its districts *Mōgaung* and *Mōnhayin* ;  
*Manipūra*, with its districts *Kabē* and *Mwēyin* ;  
*Jēyavaddhana*, with its districts *Jēyavati* and *Kētumatī* ;  
*Tampadīpa*, with its districts *Pagān*, *Myinzaing*, *Pinyā*, and *Avā* ;

resolved to make a resplendent offering to the Pagoda, wherein were enshrined the *parabhāga* of three Buddhas, as well as the hairs of Gautama Buddha, given by him on the 49th day of his Buddhahood to the two brothers Taphussa and Bhallika, with a view that these relics should be objects of adoration by all *dēvas* and men. The *pagoda* was endowed with such might and power, that any desire of his would be consummated by the co-operation of *Sakra* and the *dēvas*. He was desirous of placing a *stūpa* covered with pure gold on the *Sāndōshin Chēti*,<sup>15</sup> which is 900 *bāndaungs*<sup>16</sup> in perimeter, 225 in diameter, and 183½ in height.<sup>17</sup>

On Sunday, the 8th waxing of the moon of *Pyāṣṭh*, 1136, *Sakkarāj*, the King left *Avā* with the magnificence of *Sakra*, leaving the city of *Mahāsudassana* for the purpose of worshipping at the *Chūlāmaṇi Chēti*. He was escorted by 80 battalions of land and naval forces ; by 1,600 elephants, headed by the *hān s'inbyā* ; by 500 ponies from the royal stables, headed by the royal charger, *Nātbayinbyān*, which was four *taungs*, two *maiks*, and four *leibits* high ; by

<sup>2</sup> [Here is a title for *Avā* or *Avā*. *Mālon* named *Mandalay*, *Ratanāpūra*; see *post*, page 28.—ED.]

<sup>3</sup> *Shwēdaung* in the *Prome* district.

<sup>5</sup> *Bassein*.

<sup>7</sup> *Martaban*.

<sup>9</sup> *Ayudhia*.

<sup>11</sup> *Annam*.

<sup>13</sup> Now called *Mainglōngyi*.

<sup>15</sup> The *Shwē Dagon Pagoda* at *Rangoon*.

<sup>17</sup> The *British Burma Gazetteer*, II., 634, gives the measurements as 1855 ft. perimeter, and 321 ft. plus 28 ft. for *stūpa*, total 347 ft. height. This text gives the measurements as 1434 ft. 5½ inch. perimeter : 355 ft. 3½ inch diameter ; 291 ft. 11½ inch height. There is no reconciling possible of these measurements. The base of the pagoda is in fact octagonal and not circular.—ED.

<sup>4</sup> *Padaung* in the same district.

<sup>6</sup> Now called *Myaungmyā* in the *Bassein* district.

<sup>8</sup> *Bangkok*.

<sup>10</sup> *Labong*.

<sup>12</sup> *Laos*.

<sup>14</sup> *Kiang Hung*.

<sup>16</sup> A *bāndaung* is equivalent to 19½ inches.

20,000 cavalry men; by other members of the four-fold army; by various tributary Sòbwás and Myòzàs; by ministers and military commanders of different grades, who were distinguished for their birth, character, and talents; and by the members of the royal family, consisting of sons, brothers, kinsmen, queens, concubines, and attendants (of the King). The King embarked on a beautifully-wrought bejewelled raft, furnished with all regal splendour. Four white umbrellas were planted on the raft, which was surrounded by various kinds of gilt boats and other rafts. During his progress, the King was accompanied by over 200,000 infantry, cavalry, and elephants. At every stage on the journey, high festivals were held. On Monday, the 8th of the waning moon of the same month, Prome (Pyimyò) was reached, and the King took up his temporary residence on the sand-bank at the mouth of the Nawinchaung.

In the 8th year of his Buddhahood, Gautama Buddha, at the solicitation of the merchants of Vāṇijjagāma in Sunāparanta, visited the sandal-wood monastery built by them, and left two impressions of his Holy Foot on the banks of the Namantā river, for the adoration of all *dévas* and men, including the people of the Myàn Country. On his return, he turned round the soles of his feet, and pronounced an oracle on the summit of a hill, which, in after times, was called the Pawāŭdaung. The King, observing that the pagoda erected by his ancestors on that hill would not last for ever, resolved to replace it by another, which would last throughout the 5,000 years allotted by Buddha for the continuance of the Religion, and which would be an object of adoration by all men. As he was possessed of such might and power as to cause the consummation of his wishes by the co-operation of the Nāts, who watch over the Religion, and by 'Sakra and other Nāts, the *t̃t̃* of the Digôn Sàndòshin was brought away by 'Sakra and the Nāts for the purpose of being enshrined together with images, *chétis*, bone-relics, and hair-relics. In order that the pagoda to be built might last throughout the 5,000 years allotted for the continuance of the Religion, its foundations were laid on a massive rock. Gold, silver, and *mogyé*<sup>18</sup> bricks were laid as foundation-stones, and the building of the pagoda, which was  $16\frac{2}{3}$  *bàndaungs*<sup>19</sup> in diameter, was begun on Wednesday, the 9th of the waxing moon of Tabòdwè, 1136, Sakkarāj, and 2318, Anno Buddhæ. As when King Siridhammāsōka built 84,000 pagodas, &c., there was an eclipse of the moon on the evening of Wednesday, the 1st of the waning moon of Tabòdwè. When the moon had become bright and clear, in the capacious receptacle-chamber were deposited great numbers of gold and silver images and *chétis*, bone-relics and hair-relics, and many representations of the Buddha at the Māhabòdhisattat̃hāna. The building of the pagoda was finished on the 7th day of the waning moon of Tabòdwè, and it was named the Nyāndomyinū. On its completion, it was worshipped by the King, his queens, sons, daughters, brothers, kinsmen, ministers, and generals.

The King left Prome on the 8th day of the waning moon of Tabòdwè. He placed a golden *t̃t̃* on the Digôn Sàndòshin Chétī, and completely covered it with new gilding Wednesday, the full moon day of Tabaung. From the date of his arrival to the 2nd of the waning of the moon of Tagū, 1137, Sakkarāj, he held high festivals in honour of the pagoda and made great offerings. On his return, he reached Prome on the 8th day of the waxing moon of Kasôn 1137, Sakkarāj. At an auspicious hour after midnight on Saturday, the full moon day of the same month, the King placed a golden *t̃t̃* on the Pòŭŭdaung Pagoda, and completely covered it with gilding. An offering of food and priestly requisites was made to the Royal Preceptor and a great many other monks, and festivals were held in honour of the occasion.

"For this, my good deed, may I become an Omniscient One, surpassing others in wisdom, and . . . . .

<sup>18</sup> An alloy of gold and copper in proportions of half and half.

## NOTES.

## Obverse Face.

Line 2.—*Pādagga-sēlā* is a Pāli translation of the Burmese appellation *Pawāśūdaung*, the "foot-print hill," which is supposed to have subsequently been corrupted into *Pōśūdaung*.

According to a tradition, which is fully recorded in the *Mahāyāzawin*, Gautama Buddha, in the fifth year of his Buddhahood, was presented by the two brothers, Mahāpunnā and Chūlapunnā, with a sandal-wood monastery situated at *Vāṇijjagāma*, otherwise called *Lēgaing*, in *Sunāparanta*.<sup>20</sup> The sage accepted the gift, and occupied the monastery for seven days. During his temporary residence there, he left two impressions of his left foot: one, on the top of the *Thitsabān Hill*, at the solicitation of the *Rishi Sachchhabandha* (*Thitsabāndā*), who had been converted to Buddhism, and the other on the left bank of the *Mānchaung* at the solicitation of *Namantā*, King of the *Nāgas*.

On his return, from the top of the *Pōśūdaung Hill*, where he turned the soles of his feet, Gautama Buddha saw a piece of cow-dung floating in the sea, which stretched to a range of hills on the east. At the same time, a mole came and paid him homage by offering him some burrowings. On seeing these two omens the Master smiled, and being asked by *Ānanda* the cause of his doing so, he replied: "My beloved *Ānanda*, after I have attained *parinirvāṇa*, and after the Religion has flourished for 101 years, five great events will happen: (1) there will be a great earthquake; (2) a great lake will appear at the *Pōśū* point; (3) a river, called *Samōn Samyēk*, will appear; (4) the *Pōpā Hill* will rise up perpendicularly through the upheaval of the earth; (5) the sea will recede from the land on which *Tharēkhēttarā* will be built in after times. The mole before us will be incarnated as *Duttaabaung*, King of *Tharēkhēttarā*, from whose reign will date the establishment of my Religion in the Country of the *Mrānmās*.<sup>21</sup>

The above tradition appears to be pregnant with historical truth. Both historical and geological evidence goes to show that the country up to *Prome*<sup>22</sup> was, at one time, under the sea. A hill, to the south of that town, is called to this day *Akanktaung* or *Customs Hill*, from its having been a station, where customs dues were collected from the ships that visited the port.

The following extract from Mr. Blanford's account, published in the *Journal of the Asiatic Society, Bengal*, Vol. XXXI., 1862, fixes the probable age of the *Pōpā Volcano* in the *Myingyan District of Burma*:—

"The period during which *Puppā* (*Pōpā*) was in action was therefore, in parts at least, not later than that of the deposition of beds containing remains of *Elephas*, *Mastodon*, *Rhinoceros*, *Hippopotamus*, and *Ruminants*. The geological age of these beds has, with some doubt, been considered to be *Miocene*, but from their general fauna, and especially from the abundance of bones of *Bos* and *Cervus*, a more recent date may, I think, with at least equal probability, be assigned to them. There can be no question but that the fires of *Puppā* have long been extinct. Its thick coating of jungle and grass, and the existence upon it of a species of plants and animals, which, for want of a suitable habitat, cannot exist in any neighbouring locality, and the evidence of the effects of sub-aërial denudation on its surface, render it certain that it must long have been in a condition for vegetation to flourish upon it; but it is scarcely possible, even in the dry climate of Upper Burma, that a volcano of *Miocene* age should have retained its form so perfectly. It is more probably *Pliocene*. Its bulk is not great, and, from the absence of other vents in the neighbourhood, so far as is known, it is scarcely probable that its volcanic activity can have extended over a lengthened geological period. I could not learn that there was the slightest tradition among the people as to its ever having been in

<sup>20</sup> [Both legend and inscription fix *Sunāparanta* as the *Minbū District* of Burma, but see *ante*, Vol. XXI. p. 121, the word is apparently synonymous with the *Shān Sāmpūralit*, "to the S. E." of the *Shān Country*, which = (P) *Champāpūr*, = Cambodia. With *Sāmpūralit* compare the *Sānpāpāet* of the Inscription—the Laos country.—Ed.]

<sup>21</sup> *Mrānmā* = *Bamā*, the spelling and pronunciation by the Burmans of their own name.

<sup>22</sup> *Srikshētra* = *Sirikhēttarā*, ~~the~~ *intention*.

action within the memory of man, a circumstance, on the grounds mentioned, extremely improbable. The occurrence, on the summit, of the common brakes, and doubtless of other plants of temperate regions, renders it probable that the close of the glacial period found its surface in a fit state to support vegetation."

Line 3. — The *Jinachakka* or *Anno Buddhæ*, corresponding to the year of *Sakkarāj* or vulgar era, is indicated throughout the inscription by mnemonic words used in astrology. The method of expressing numerals by means of words is also a South-Indian practice, which is fully described at pages 57—59 of Burnell's *Elements of South-Indian Palaeography*. It may be noted that the Burmans reckon their Era of Religion from 544 B. C., the year, according to them of the *parinirvāṇa* of Gautama Buddha.

Line 4. — The *Digumpachêti* of the Pāli appears to be a translation of the *Dagôn Chêti*, now called the *Shwê Dagôn*<sup>33</sup> the celebrated pagoda of Rangoon. The correct appellation should be *Tikumbhachêti* according to pages 16-17 of Forchhammer's *Notes on the Early History and Geography of British Burma*. I., *The Shwê Dagôn Pagoda*.

#### Reverse Face.

Line 2. — It is the belief of the Buddhists of Burma that the *Shwê Dagôn Pagoda* contains the relics of the four successive Buddhas of this *Bhaddakappa*, namely, the water strainer of *Kakusandha*, the bathing-robe of *Kōṇāgamana*, the staff of *Kassapa*, and eight hairs of *Gautama*.

Lines 3 — 8. — The division of the Burmese Empire under *S'inbyūyin* into sixteen states or provinces is interesting, as it illustrates the substitution of classical names of India for native appellations. See Appendix B to Yule's *Mission to Ava* for similar classification effected during the reign of *Dālun Mindayā* in 1636 A. D.<sup>34</sup>

Line 7. — *Kabèmwēyin* is the Burmese appellation for *Manipur*. Sir Arthur Phayre derives *Mwēyin* from *Moraṅga* or *Moriya*, and identifies it with the *Kubô Valley* in the Upper *Chindwin District* (*Journal of the Asiatic Society, Bengal*, Vol. XXXIII. page 15). In the *Mahāyāzawin* it is stated that *Dhajarājā*, a king of the *Sakya* race, settled here, after his expulsion from Northern India about the middle of the 6th century B. C. Upper *Pagān* was built by him. He married *Nāgachhinna*, the Queen of *Bhinnaka*, the last of the *Tagaung* kings, who, on his expulsion by the *Tātārs*, fled to *Malè* and died there. On the destruction of the *Tagaung* dynasty the people were divided into three divisions and one emigrated to the *Shān States*; the second to the country of the *Pyūs* and *Kānrāns*, over which *Muduchitta*, son of *Kānrājāgyi*, had formerly ruled as king; and the third remained at *Malè* with *Nāgachhinna*. The finding among the ruins of *Tagaung* of terra cotta tablets, bearing *Sanskrit* legends, affords some corroboration to the statement of the native historians that, long before *Andrat'azō's* conquest of *Datôn* in the 11th century A. D., successive waves of emigration from *Gangetic India* had passed through *Manipur* to the Upper Valley of the *Irrawaddy*, and that these emigrants brought with them letters, religion and other elements of civilization.

Line 8. — *Jēyavaḍḍhana* is the classical name of the ancient kingdom of *Toungoo* (*Tanng-ngū*).

Line 9. — The *Hàn S'inbyū*, or the white elephant called *Hàn*, was one of the animals, from the possession of which King *S'inbyūyin* (Lord of the White Elephant) derived the title, which he is known in history.

11. — The charger called the *Nātbyinbyān*, which is described, in the language of  
on, as being 4 *taungs*, 2 *maiks*, and 4 *letbits*, or nearly 22 hands high, appears to be presented by foreigners. A Burman pony rarely exceeds 13 hands.

<sup>33</sup> As a contribution to the orthography of this word I may note that a French traveller of 1786 calls it 'la Digeon.' See *Toung-Pao*, Vol. II, p. 397 ff. Forchhammer's conclusions are, I think wrong. At any rate are not actually supported by any authoritative document I have yet seen. — Ed.]

<sup>34</sup> [Mindôn named some of the quarters of Mandalay by Pāli names.—Ed.]



Line 15.—*Ratanāpūra*, is the classical name of (Ava) *Awā* or *Iāwā*, or *Shwē Wā*, 'the golden entrance,' as it is called in the language of poetry and song. It was founded by *Dadōminbyā* in 1364 A. D., its site being selected for its strategic position at the confluence of the *Myi(t)ngè* and *Irrawaddy* rivers, and for the swampy nature of the ground on its open face. Ava was the capital of Burma Proper for nearly five centuries. It witnessed the Chinese and *Shān* invasions, the desperate struggle for supremacy between the Burmans and the *Talaings*, and lastly a British army advance within four marches and dictate its own terms to *Bāgyiddō* at *Yāndabō*. Through its antiquity as the capital of Burma, it is better known among the neighbouring nations than *Shwēbō*, *Sagaing*, *Amarapūra*, or *Mandalay*. Even to this day, the seat of the Burmese Government is known to the Chinese as *Awā*, and the *Shāns* call the Burmese king '*Khun hò khām Awā*,' the Lord of the golden palace of Ava.

Line 17.—The sand-bank at the mouth of the *Nawinchaung*, where *S'inbyūyin* took up his temporary residence, may be seen to this day.

Line 18.—*Mrānstaing* means the country of the *Myān*. Sir Arthur Phayre derives *Mrānmā* from *Brahmā* (see page 2 of his *History of Burma*). The exact derivation and meaning of the designation, by which the Burmans are known, have not yet been settled. The term *Mrānmā* is not met with in Burmese history till the First Century A. D. In *Marco Polo's Travels*, Burma is referred to as the kingdom of *Mien*. The Burmans are known among the Chinese as the *Mien*, and among the *Shāns* as the *Mān*, the same appellation by which the Mongols are known among the Chinese. In the accounts of Burma written in *Pāli* the country is known as *Marammadēsa*. If Sir Arthur Phayre's derivation is correct, it is difficult to justify the action of the learned priests of the 14th and 15th centuries in making use of the barbarous appellation *Maramma* in lithic inscriptions as well as in literary works, while they had the familiar term *Brahmā* for their national designation.<sup>25</sup>

The various theories on the subject are thus summarized in the *British Burma Gazetteer* (Volume I. pages 141—142).

"The name by which the Burmans call themselves is *Myāmmā* or *Mrāmmā*, commonly pronounced *Byāmmā* or *Bam-mā* (*Bamā*). Mr. Hodgson appears to conclude that the appellation can be traced to the native name for 'man': Sir Arthur Phayre that it is derived from *Brahmā*, signifying 'celestial beings,' and was not adopted till after the introduction of Buddhism and after several tribes had been united under one chief: and Bishop Bigandet that it is another form, or a corruption, of *Mien*, a name the Burmans brought with them from the Central Asian plateau."

Line 32.—The Royal Preceptor was the *Atulā Sayāddō*, whose full title was *Mahātulaya-sadhammarājaguru*. He was the *Dābanābaing* or Buddhist Archbishop, appointed by *Alaung-p'ayā*, when the latter became king. The *Sayāddō* retained his office throughout the reign of five kings, and was removed by *Bôddp'ayā* for his schismatic doctrines.

#### NOTE ON SOME AJANTA PAINTINGS.

BY L. A. WADDELL, M. B.

In February 1892 I communicated to the Bengal Asiatic Society a detailed description of that fragmental<sup>1</sup> fresco hitherto known as 'the Zodiac,' which occupies a conspicuous place in the verandah of Ajantā Cave No. XVII. By a reference to the extant paintings of the *Lāmas*, I was able to interpret its details and restore its chief blanks. It is a *Bhavana-chakra* or Pictorial Cycle of Existence, and its chief value for scholars lies in the fact

<sup>25</sup> [A French traveller living in Rangoon (1786-7) called the Burmese as distinguished from the Peguans, 'les Bramas.' See *Taung-Pao*, Vol. I. '*Les Français en Birmanie au XVIIIe Siècle*,' *passim*. Quirini, *Vita di Monsignor Percoto*, Udine, 1781, uses the words *Barma* and *Barmani* throughout his curious book.—ED.]

<sup>1</sup> 'A mere fragment now remains.'—Fergusson and Burgess, *Cave Temples*, p. 310.



## TRANSCRIPTION INTO MODERN BURMESE CHARACTERS.

## Obverse face.

(၁) နမော တဿ ဘဂဝတော အရဟတော သမ္မာသမ္ဗုဒ္ဓဿ။ ။ အဂ္ဂိ  
သေဌိ ဇေဋ္ဌတ္ထိမံ နိဗ္ဗာနသုခံ ဇိနံ သုစေတဿ ပဿန္နေန အဟံ ဝန္တိမိ သာဒရံ။ ။  
အဂ္ဂိန္ဒြေ သေဌိန္ဒြေ နါထော ဇေဋ္ဌိန္ဒြေ ယေ ကော ယော

(၂) ဗုဒ္ဓေါ ဥဇ္ဈုဇ္ဈေ ပါဒဂ္ဂေ သေလေ ဌတွာနောကာသံ ဗျာကာသိ။ ။ စ  
တုရာသီတိသဟဿေဝိဟာရစေတီယာဒိကေ အသောကဓမ္မရာဇာ ဝ နိခါပေတိ ဝ  
ရေ ယထာ။ ။ တထေကဗာနေ သေလေယော

(၃) ပညာဝါ ပုညဝါဒယော မဟဗ္ဗလော မဟာတေတော မဟာယသော  
သုကိတ္တိမာ။ ။ သက္ကရာဇေ ဆဗျေကေကေ ပသွေကရာမစမ္ပကေ ဇိနစက္ကေ ဂတေ  
ကာလေ မာဗမာသဿ ကာလကေ။ ။ ပါဒိပ္ပဒိဝဿသ္မိ

(၄) အသုရိန္ဒြေ သုတံ စန္ဒိ ဂဟေတွာန ဘယာ မုက္ကေ သုမင်္ဂလေ ဇယေ သော  
မေ။ ။ ပါဒဂ္ဂသေလံ သောစေတွာ ပုရေ စေတီ နဝံ ကတွာ ဒိရုမ္မစေတီယဿဿ  
ပရိဘောဂဉ္စ ဝါရိတံ။ ။ ပုရာဏဆတ္တကာနေတွာ ပါဒဂ္ဂသေလမတ္တ

(၅) ကေဣမသ္မိ ဝ နိခါပေသိ စိရကာလံ ဌိတာယ သော။ ။ ဟိမဝန္တဿ  
ဂိရဂ္ဂေ ဌိတာယ စေတီယဿဿ ရတနာမယဆတ္တဂ္ဂံ နိဌိတာ ရောပယိတွာန။ ။  
ပဋိသောတံ အာဂန္တိန မုနိရာမေကကေ စ သက္ကရာဇေ ဇိနစက္ကေ အဂ္ဂံ

(၆) က ရာမစမ္ပကေ။ ။ ဝိသာခါဝုဏ္ဏဝိယံ ဝသောရိဝါရေ သုမင်္ဂလေ မဟာ  
သဘာယံ ကတွာနညာဏ်တံမြင်ဦးစိမံ နါမံရတနာမယဆတ္တဂ္ဂံ အာရောပယိည ကာရေ  
သိ။ ။ ဣမိနိ ပုညကမ္ပေန ဗုဒ္ဓေါဟုတွာ အနာဂတေ မောဟနိ

(၇) န္ဒေ ဗဟူသက္ကေ မောဟနိန္ဒြေ ပဇောစေတွာ။ သန္တံ ပဏိတမစလံ သီဝံ  
အဘယမဂ္ဂုတံ အဇာတိမဇရံ ခေမံ တာရေဝိ နဂရံ သုခံ။ ။ ဣတော ဟံ ယာဝ  
ဗုဒ္ဓတ္ထံ မမ တေဇံ သုတေန စ မံပသောန ပလိယန္တု သဗ္ဗဝေရာ တဝေ ဘဝေ။ ။

(၈) ဣတော ဟံ ယာဝ ဗုဒ္ဓတ္ထံ မမ တေဇံ သုတေန စ မံ ပသောန အာ  
ဂန္တန္တု သဗ္ဗလိတာ ဘဝေ ဘဝေ။ ။ သဗ္ဗေ သဒ္ဓေဝကာ လောကံ မာတာပိတာ  
ဒိညာတကာ လံဘန္တု မေ သမံ ဝုညံ ဟဋ္ဌတုဌာ နုမောဒထ။ ။ ဒါနံ ဒေန္တု ယေ  
သတ္တာ သမ္ပါရန္တ

(၉) နန္တု သာသနံ သီရိဘောဂါ ပဝဇ္ဇေန္တု သုခံ သဝန္တု ဇန္တုနော။ ။  
အောင်ပန်ကြက်သရေ ရွှန်ရွှန်ဝေပိဉ် သင်္ချေနှစ်ဆယ် စွန်ကယ်အမွန် တသိန်လွန်  
သး ကျိဉ်နုဆင့်ဆင့် တပ်ခွန်လွင့်ထိုင့် ပညံဖြင့်ကာလ နိမိတ်ရလျက် နန္ဒစသည် ခု

(၁၀) နဝံပညံဖြင့် မြင့်ရှည်တွက်ရေ ထိုင်မဲ့နေသး သင်္ချေအပြး ထိုင်သည်  
မျှးတွင် ရှေ့ဗျးစွင့်စွင့် ခါချိန်သင့်ရှယ် ပွင့်တံမူကြ ဖြဟ္မဒေဝ ရှင်စပ် စသည် ရေထ  
တွက်ကိန် တသိန်နှစ်သောင် အပေါင်းထောင် မြတ်မာန်အောင်နို့

(၁၁) ကံ သုနခေါင်အကျိ ထိုင်ရှင်တံသည် မနော်ဆွဆွ စိန္တိတဖြင့် ဗုဒ္ဓသု

ယူ ပန်တမူရယ် ထူဘက်မရ နှိုင်းမမျှသင် မြတ်စွာသဒ္ဓါ စေတနာဖြင့် မဟာဒါန ပေ  
ထူချရယ် ရတ်မူသင် အောင်သူတကာ မြတ်မြတ်စွာတို့၌ ဒေသနာမိန့်သံ

(၁၂) ဘိသေကံဖြင့် ခံတ်မူပြီး အစည်မှီးမှ သဗ္ဗဘဒ္ဒ စသည်အနေ ကိုသချေ  
နှိုက် ရောင်ဝေလူလူ သုပ်တုပ်သူတို့၌ မှန်ကူသင်ကျပ် မျက်နှစ်တန်ဆာ ဆင်ထိုက်  
ရာဖြင့် ပေါရာဏသကျ စသည်၌ရှင်တံ ပွင့်စင်မြဲရယ် ရေသံတွက်ကိန် သုပ်

(၁၃) သိန်ရှင်သောင် မြတ်ပေါင်ချနစ်ထောင် ငးမာန်အောင်တို့၌ တန်ဆောင်  
နေထ ထွန်ဝင်ပသိုဝ်(လော)ကတင်ခွန် အတန်တန်နှိုက် အလွန်ကြိုက်မြဲ ထို၌ရှင်တံ  
သည် ရှေ့သံကထက် ဆဆတက်ရယ် နှစ်သက်အင်ရှဲ မရောင့်

(၁၄) ရဲလျှင် ဖန်လဲကြွက်ချို မြတ်ဝစီဖြင့် မဟိတလ မြေမျိုးဦးစွန် ဖေါမိနန်  
နှိုက် သုပ်ခန့်လောက ပိုရသမိ မုန့်ဘုန်ထင် ဖြစ်ထိုချင်ဟု ကြည်ရှင်သူယူ ပန်တမူ  
လျက် ထူရေစက်နှင့် သမြက်ဟောဘ် ထရးတံကိုက် ကံရဲညွတ်နူး တင်

(၁၅) ခွဲဖူးမှ (သေထစ)သည် လေမည်အနေ ထိုင်သချေနှိုက် တွက်ရေတံ  
ဆိပ် တကျပ်နှစ်စင် တဏာကီရာအဦး မြတ်ဘုန်ထူးထို၌ ချီးကျူးသဝက် ကျိဉ်တက်  
ရယ် ပွင့်ဆက်စည်လာ မြတ်သုပ်ဖြာတွင် ထို၌ချစ်ရှင်သည် သန့်

(၁၆) စင်ကြည်မြဲ ပေးထူရှင်လန် ပန်(သာ)မည ဘိသေကကိုက် ပန်ရသည်  
နောက် ကိုပးမှောက်တွင် ဒီပက်ရါ ထက်ဦးစွာဖြင့် မင်္ဂလာရောင်ညီး ဘိသိက်ကြီးကိုက်  
အပြီးရောက်အောင် ပေဆောင်မည်ခါ ထို၌မြတ်စွာသည် အင်္ဂါပုည

(၁၇) ပြည်ရံမိတ္တရယ် ကာယဝါစာ ပတ္တနာဖြင့် သဒ္ဓါဖြူမောက် ရှင်တံမှောက်  
ဝယ် နင်းလျှောက်တန်ထူး ခင်သောအားနှင့် စွန်စးကိုယ်သက် ကုသိုလ်စက်ကြောင်  
ဘဝကံမိပ် နှံ့သိနတ်လူ ထိန်ရိုက်ဆုသး မှန်ကူမျက်ရှင် ဒီပက်ရာ

(၁၈) မြတ်စွာဘုန်ထူး ဘိသိက်ကျူးရယ် လက်ဥံခံရ ပိသေသဖြင့် မြက်ဟ  
သည်နောက် ရှစ်ပးမှောက်ဝယ် ထပ်ဖျောက်ဆင့်ဆင့် ဘိသိက်မြင့်မှ ကပ္ပတွက်ရေ  
တသိန်နေတွင် ပြောင်ဝေရွန်ရွန် ထိုက်သုပ်ခန့်ကို ပထွန်လင်

(၁၉) ရောင် မီးရှုထောင်ထို၌ သုန်ခေါင်အကျ တုမမြဲသည် ထိကစက္ခု သဗ္ဗ  
ညဟု ပဒုမတ္တရာ လက်ဥံစွာဖြင့်သစ္စာပင်ထူး(တ)အျီင်ငးစင်မာန်အောင်မြင်သော်သုပ်  
ခွင်ပိုမည် ထို၌သုန်စည်ထည် မြတ်သည်နှင်နှင် သုပ်ခွင်လောက

(၂၀) ပိုရထွတ်ထူး ရှင်ချစ်မျိုးကို မျက်ဝးတွေမြဲ ကြိုကြိုက်တံရယ် ထိကဗန္ဓု  
သဗ္ဗညတို့၌ အတုမမြဲ ဘိသိက်ကျကိုက် နှုတ်တံထွတ်ထွတ် ကြိမ်ကြိမ်ရွတ်လျက် သံ  
မြတ်သာဓ ခင်္ဂကာပေသပ် မေ့ရိုက်မှောင် လင်လင်ပြောင်

(၂၁) သး သုန်ခေါင်အကျ မြတ်ရှင်တံကိုက် ရေသံတွက်ကိန် သချာတိန်တံ  
ငးသိန်တသောင် အပေါင်နှစ်ထောင် ပြောင်ပြောင်စက်ရိပ် နှစ်ကျပ်ချနစ် မြတ်ရှင်ချစ်  
ဝယ် သစ်သစ်ဆင့်လောင် မြတ်ဆုတောင်ရယ် အဟောင်စွင့်စွ

(၂၂) ငှ် ဘိသိက်မြင့်လျက် ယခင်ကန္တာ စည်တိုင်ထာမှ သချာနှစ်ဆယ် ပြည့်  
လျှင်ကြွယ်ရယ် စွန် ကဟ်(တသိန်) တွက်ကိန်လွန်မှ ဆုံးဘဝနှိုက် ပြည်မျိုးထွတ်ချာမ  
ယာနဝရ ကဗီလထွင် ရာဇဝံသာ ဆက်ကာကာဖြင့် နှယ်လာမျှတ် ဆက်တိုင်ရီ

(၂၃) သး သုဒ္ဓေါဒန မွေဘရာဇာ မါယာမိခင် တောင်နန်ရှင်၏ ဝပ်တွင်ဆယ်  
လ ကိန်ပြီးမှလျှင် မွေမြဲသင်ထို ပန်မျှစုံသး ရဝံသာမော အင်ကြင်တောတွင် လော  
ကတင်ခွန် မီးရှုလွန်မှ ယမန်ရှေခါ မင်မျိုးစွာတိုင့် စံရာမထိုက် အောင်

(၂၄) မြိုက်ကြက်သရေ ရဝေထွန်ပြောင် နန်သုင်ဆောင်နှိုက် အခေါင်မှန်ကင်  
သည့်ရင်မျှတ် ဆက်ထိုင်ပျံသည့် ယသော်ခရာ ရံမျိုး(စွာ)နှင့် ချင်သာရွှင်ဖြူ နှစ်ဆယ်  
ကိုလျှင် မင်မျှမတန် စည်စိမ်လွန်ကိုင် တဖန်မညောင် စံပြီးနှောင်

(၂၅) မှ တောထိုင်ကြွလည် နုတ္တစရိယာ ခြောက်နှစ်ကြာလျှင် စေ့ရာတွင်နှိုက်  
သိထင်ပြက်ပြက် မ(ယွင်ကွက်)သး အိမ်မက်ငေးပး နိမိတ်ကြီးရှယ် မိသောက်နှေ့တွင်  
စုံစွေအင်္ဂါ ဓမ္မတာဖြင့် သူဇာလှူ(ကင်နိုင်)သစ်ဆွင်ကို ငြိမ်ချင်

(၂၆) ရေဝ ထက်ဝယ်လှလျက် သတ္တသတ္တာ ထုပ်ရေကာလျှင် မြန်စွာလွေလွေ  
တုန်ပေ ပြီးမှ ထိုနေညတွင် စိမ်မြရဝံ ပန်မျှစုံသး ရိပ်မြုံပင်လျှည် ပန်ဥယျာဉ်နှိုက်  
ဘွေးစည်ခဏ ထူတကွလျှင် မြေမှညွန့်ညောက် ပေါ်

(၂၇) ထွာယောက်သး ထက်ကြက်နတ်လူ သုင်သုင်သူတိုင့် ဆယ်သူလက်  
ရှက် ဥတင်ရွက်ရှယ် စုံမက်(မြတ်)နို့ ရိညွတ်ကျိုလျက် ရှိခိုဝံနွနာ ပြုထိုက်စွာသင် မင်  
လါအောင်မြေ လယ်ချက်စွေနှိုက် ညွန့်ဝေလန်ထန် ပေါမိနန်ထိုင့် နတ်ညွန့်လင်မ ချီ  
လေကြသ်

(၂၈) သုဒ္ဓိယကြည်ဖြူ မြက်ဆုပ်လှရှယ် အောင်သူမျိုးမင် အောင်တပ်နင်မှ  
အောင်ခင်မြေရာ ပဏ္ဍင်သာထက် ခြံစွာခိုင်လုံ မိဌာန်ကံလျက် ပြည့်စုံမည့်ခါ မါရ်နတ်  
လါရှယ် လက်ယာလက်ဝဲ မိထဲကောင်ကင် ရှေ့ပြင်နောက်နေ မျိုးဗိုလ်မြေ

(၂၉) နှင့် လွင့်လေခန့်နို့ စစ်မက်ထိုလည် မပိုမြို့မျှ နေဝင်ညတွင် ခဏလွယ်  
ကူ အောင်တံမူရှယ် ထိုညည့်နှေ့တွင် ကုန်ဝင်တိလေ ရန်လုပ်ကြွေလျက် နေအရုဏ်  
လါ ရောင်ခြည်ဖြာသ် သစ္စာလေထန် သဗ္ဗညာဏ်ကို မကျန်မကြွင် သိ

(၃၀) ထိုတွင်ရှယ် သုင်ကွင်တိုက်ဘုံ အလုပ်စုံနှိုက် ကျဟုံအနွံ ဂုဏ်တံပျဉ်  
သ် ကြေးလွန်နတ်လူ ရိညွတ်မူဖြင့် ကြည်(မြို့)နှစ်သက် ဥတင်ရွက်သး သုန်ကြက်သရေ  
မြို့တေလျှံဝင် တရးမင်၏ စက်ရင်ရွှေမှောက် ချိန်မရောက်ရှယ် တထေဝံက်

(၃၁) ငုံ့လင်္ဂ ကြိတုံနှင့်လည် ရှင်ပဉ်ကိုယ်လူ မခြးမူဖြင့် နောက်လူတကာ သ  
ထင်နာရှယ် အောင်ခြာ ပြည်မြတ် ထိုက်ကြလတ်ဟု သုန်ထွတ်မိန့်မြွက် ပျာဒိတ်စက်  
ဖြင့် ခန့်ထွက်ပိုင်ခြး ထးတံမူအပ်သင် အလွန်ထွန်ဝင်စည်ပင်လှစွာသင်

(၃၂) အန့်ဘွယ်ရှစ်ပးနှင့် ပြည့်စုံစွာသင် သာသနာတံအတွင်ထမူလည်ဖြစ်  
ထသင်၊ သာမျှမစွောသခါ ကောသော အစရှိသင်ဂါထာနှင့်အညီ ရတုသုင်(တန်) ပျံ  
ဟန်ထူးဆန် နေသိုဉ်ထွန်သင် ရွှေနန်သခင် ပြည်ရှင်မင်မြတ် မှူးမတ်နိုင်သက်

(၃၃) မိတ်ဆက်ခင်ဗွန် မျိုးလွန်ကျိကြ ခဲဗွကျူမြောင် တန်ဆောင်ပြဆို ပြည်  
ဖြူနိုင်ငံ (ပ)တံရံပြည်ရွာ ဗိုလ်ပါဆင်မြင် လုပ်ရင်မြောက်မြး ဤထိုင့်အားဖြင့် ထင်ရှား  
နှံသိ ပြည်ကြီးအင်္ဂါလက္ခဏာတိုင့်နှင့်လည်ပြည့်စုံစွာထသင် သုနာပရန္တ တမ္ပဒိပ

(၃၄) ကမ္ဘောဇဗဟု စသည့်၌ယိုင် ဆယ်ခြောက်တိုင်က ခွန်သဆက်ရာ မုတ္တမ  
မဏိ ဝေဠုရိယ ပဝါဠုထိလါ သင်္ခါ ရဇတ သုဝဏ္ဏ လောဟိတဂီ မဿာရကန် ဖြတ်  
မွန်ဆယ်ဖြာ ရတနာအပေါင်တိုင့်၏တည်ရာစင်စစ်တမူလည်ဖြစ်ထသော်

(၃၅) ကောင်မြတ်စုံမက် တောင်တထွက်လျှင် နှစ်သက်ရိုကျို မြတ်နို့တနာ  
ပြုအပ်စွာသော် သဝိညာဏက အဝိညာဏက ထိုင်ချရတနာ ပြည့်စုံင် ခါကြောင့် ရတ  
နာပူရ ရွှေဝမြင့်ကြီး ပြည့်မျိုးထီးဟု ဝေဒီးမျှတ်နာ ထင်စွာထွန်ပ

(၃၆) ကျံပေါက်ပြသော် ရာဇဌာနီ မင်နေပြည်ကြီး ရွှေနန်းကြီးဝယ် ရွှေထီးရိပ်  
ဖြူ ဘွင့်တမူရယ် ဇမ္ဗူဒိပ်ခွင် မြေအပြင်ထက် ထွန်ထင်လတူ ထီးမြူရာစင် ဆောင်ကုန်  
သော် မင်တိုင့်ကိုဝိရွှေစက်ထံစုံအောက်(ရောက်လါစေ၍)

(၃၇) ထုနတ်ပညာအာဏာ .....  
အောင်သူတကာတိုင့်၏အထွတ်ဖြစ်သော် ဘုရားသခင်သာသနာတံမြတ် (ကိုမရေ) မ  
ထွက်နိုင် များမြတ်စွာဖြည့်ဆောင်တမူတ်လည်.....

#### Reverse face.

(၁) ထုရားအဖြစ်ထိုင့်ရောက်တမူရယ် ၄၆ ရက်စွေဝယ် ခပ်သိပ်ကုန်သင်နတ်  
လူထိုင့်၏ ကိုကွယ်ဆုယူရာ(ဖြစ်မိန့်သော်)၌ (တဖုဿ)ဘဏ္ဍိကကုန်သည်ညီအစ်ကို  
အား ပေအပ်တမူသော်(ဆံ)တံမြတ်နှင့်

(၂) (အ)ကွဉ်ဆုသော်ဘုရားသခင်၏ ပရိဘောဂစေတီကိုဝိ ထည့်ထားတာပနာ  
သော် ဆံတံရှင်စေတီအား ထူးပြီးကြီးကျယ်(ဆန်းကြယ်စွာဘန်ရယ် ငါသာ)ခြံမြင့်ရ  
အန့်ဟု ကြိတ်မူလျှင် ထုနတ်စီရင် မြေ(င)လျှင်သည်

(၃) (ဗျ)ပ်သော်အား သိကြားနတ်တိုင့်မစသဖြင့် အလိုတ်ပြည့် ရသော်ထုနတ်  
မြတ်နှင့်ပြည့်စုံင်တမူထသော်။ ။ကလေ တိန်ညင် (ယပ် ထီးလင်) စလင် စကု စသော်  
ပြည်ကြီးတိုင့်၏တည်ရာ သုနာပရန္တတိုင်၊ဥဒေတရစ် ပန်တေဝ်

(၄) (ဝဿ)ပ်ပြည်ကြီးတိုင့်၏ တည်ရာ သီရိခေတ္တရာ မတိုင်။ ကုသိပ် ရောင်ဖြူ  
မုတ္တမ ဝဲကု စသော်ပြည်ကြီးတိုင့်၏တည်ရာ ရါမညတိုင်။ ဒွါ(ရါ)ဝတီ ယိုတယား က  
မန်ပိုက် စသော်ပြည်ကြီးတိုင့်၏တည်ရာအယုတ္တယတိုင်။ဇင်မ

(၅) (ယံ လ)ပုန်ပြည် (အနံ) စသော်ပြည်ကြီးတိုင့်၏တည်ရာဟရိပုတ္တတိုင်။စန္ဒ  
ပူရီ စမ္ဘါပါသက် မိုင်လုံ စသော်ပြည်ကြီးတိုင့်၏တည်ရာလဝရဌတိုင်။ ကျိုင်တုံ ကျိုင်  
ခေါင် စသော်ပြည်ကြီးတိုင့်၏တည်ရာခေမာဝရတိုင်။ကျိုင်ရုံ

(၆) (မိုင်း)စုံ စသော်ပြည်ကြီးတိုင့်၏တည်ရာဇေတိနဂရတိုင်။မိုနဲ ညောင်ရွှေ  
သိပ်ပင် မိုမိတ် စသော်ပြည်ကြီးတိုင့်၏တည်ရာကမ္ဘောဇတိုင်။မိုကုတ် ကျတ်ပြင် စသော်  
ပြည်ကြီးတိုင့်၏တည်ရာမဟီသကတိုင် ပန်ဝ် ကောင်စင် စသော်

(၇) (ပြည်)ကြီးတိုင့်၏တည်ရာမိန်တိုင်။မိုကောင် မိုညင် စသော်ပြည်ကြီးတိုင့်  
၏တည်ရာအာဠဝိတိုင်။ ကသည့် မွေယင် စသော်ပြည်ကြီးတိုင့်၏တည်ရာမဏိပူရတိုင်။  
ဇေယျဝတီ ကေတုမတီ စသော်ပြည်ကြီးတိုင့်၏တည်ရာဇေယ

(၁) (ဝဋ္ဋ)နတိုင်။ ပုဂံ မြင်စိုင်း ပင်ယ အင်ဝ စသပ်ပြည်ကြီးတိုင်းတည်ရာ တမ္ပဒီပ တိုင်တည်ဟူသပ် တိုင်ကြီး တဆယ်ခြောက်တိုင် တိုင်း၏သခင် အပြည် ပြည် ထောင်သပ်ထီး ဆောင်မင်တိုင်၏သခင် ရွှေတွင်း ငွေတွင်း ပတ္တမြားတို့

(၂) (သခင်) ဟံဆင်မြို့ရတနာ စသပ်မျိုးစွာသပ်ဆင်မြို့သခင်ဖြစ်တံမူသပ် ဆုနတ်အလွန်ကြီးမြတ်တံမူဟူသပ် ဆင်မြို့သခင် အသျှင်ဘဝရှင်မင်တရားကြီးသည် အလုပ်စုံမပြီးပြေသပ် အဝန်အားဖြင့် သံတောင် ဇဝင်ရှိသပ်

(၁၀) (အချ)ငှာ ၂၂ ရပ်တံဝဂ်၂၂ရှိသပ် ဆံတံရှင်စေတီတံအား ရွှေစင်အတိမ္ပင် မံရူယ် ရွှေထီးရတနာတင်လှူတံမူအနွှ်သပ်၌၊ မျိုးစွာသပ်ကြည်ရေတပ်ပေါင်ရှင်ဆယ် တွင်း ဟံဆင်မြို့ရတနာ

(၁၁) (စသပ်) စီးတံပေါက် ဟိုင်ဟံ တည်တံ ဆင်မြို့ ဆင်နိနှင့်အကွ ပတိ ယတံ ပြည့်စုံသပ် ဆင်တံပေါက်မာ ၆၀၀ အတိုင်ငို၂၄ရှိသပ်နတ်သယာည်မျှအ မည်ရှိသပ်မြင်တံနှင့်အကွစီးတံမြင်ငါး

(၁၂) (ရာ) နောက်တံပါသပ်မြင်စီးသူရဲနှင့်အကွ မြင်၂၀၀၀၀ကျိ စသပ်မျိုး စွာသပ် စစ်အင်္ဂါ၄ပါးစီစည်ခင်ကျင်ရယ် အပြည်ပြည်ထောင်သပ် ထီးဆောင်စော် ဗွားမြိုင်စားတိုင်းတိုင်နောက်တံသိုဉ်းထိုက်

(၁၃) စေသဖြင့် မြတ်မြင့်မျှော်မည် ဂုဏ်အင်္ဂါညီညွတ်သပ် အဂ္ဂမဟာသေဓနာ ပတိ အတွင်းသေဓနာပတိ ပြည်ကြီးစွယ်သွား မျှားမျှားမတ်ရာ ဗိုလ်ပါသူရဲ သူခက်တည် ဟူသပ်အမဂ္ဂဗလ။ညာတံဗလတည်

(၁၄) ဟူသပ် သားတံ ညီတံ ဆွေတံ မျှိုဉ်းတံ မင်မိဖုရား မောင်မမိသံ မြွေရံကြီး ကျယ်စွာ မဟာသုဒဿနမြိုင်မှ ရွှေသမက်စေတီတံအား ပုဇွန်သွားသပ်သိကြားနတ်မင် ၏တင်္တံတယ်မြင်ကဲ့သိုဉ် အလွန်တင်္တံတယ်စွါ

(၁၅) ရတနာပူရရွှေဝမြိုင်တံကြီးမှ သက္ကရာဇ် ၁၁၃၆၆ ပြာသိုလဆန် ၁၁ နေ့ အ လွန်လျှင်ဆန်ကြယ်လှသပ် ရတနာရွှေဘောင်တံကြီးဝယ် မင်ခပ်စုံနှင့်အကွရတနာ ထီးမြှိုတံ၄စင်ပိုက်လျက် အရံရွှေထွေ

(၁၆) ရွှေထောင် လျှော်ကား ထက်သပ် ကူရှပ် သမ္ဗန် သက္ကဒန် ရဲလှေ ဇလား (ဏါ)ကပင် ကြီး ငယ်သားရဲရုပ်ထွေစသပ်မျိုးစွာသပ် ရွှေထွေ ရွှေဘောင် အသိန်နှစ် ထီမကများလှသပ် ဆင်မြင်ဗိုလ်ပါအပေါင်နှင့်ချီတံမူရယ်

(၁၇) ကွန်တံထောက်စံတံမူတိုင် ဝှုတ်သသင်စုံခံတံမူသည် လံ ကောင်ပြာသို ထပြည့်ကျိ ၁၂ နေ့ပြည်မြိုင်သိုဉ်းရောက်တံမူရယ် နဝင်ချောင်ဥဲ သောင်ကြီးကွန်နန်တံ တွင်း စံတံမူသည်။ ၊ဘုရားသခင်သည်ရှင်ဝါမြေခံ

(၁၈) ကိဝယ် သုနာပရန္တတိုင် ဝါနိဇ္ဇဂါမကုန်သည်တိုင်းဆောက်လှူသပ်နံ့သာ ကျောင်တံသိုဉ် ကြွရောက်တံမူသပ်အခါ မြန်တိုင်သူတိုမှစမူယ် နတ်လူအ(ပေါင်ကို) ကွယ်စိန့်၌၊ နမန္တမြစ်နားဝယ် စက်တံရာ၂ ဆူ



(၁၈) ချထားတံမူပြီး၍ ရွှေစက်ဝိုင်းမြတ်ဘဝါးတံဦးလှည့်ရယ် ကြွရောက်တံမူလျှင် များဒိတ်တံမြတ်ကြားရာ ဘဝါးဦးတောင်ထိပ်ထက် ရှေ့ဘေထောင်တံတိုင့်တည်ထားသင် စေတီသည် ထာဝရ

(၂၀) (၁) မါဏမရှိသည်ကို မြင်တံမူရယ် သာသနာတံငးထောင်စေ့အောင် တည်ရယ် ခပ်သိမ်ကုန်သင် သူတိုင်းအစည်ကိုကွယ်ရာဥဒါန်ကျေဇူးမော်ကွန်ထွန်စိဉ် သည်ဟု

(၂၁) (ကြီ)တော်မူလျှင် သာသနာတော်စောင့်သောနတ် သိကြားနတ်တိုင်း သည်ကြည့်ရှုမစ ညီညာရသော ဘုန်တော် မြတ်အားဖြင့် အလိုတော် အတိုင် ပြည့်ရ သောအား သိကြားနတ်

(၂၂) (တို)ဝံ့ဆန်ဆောင်ပိုင်းရသော ဒိဂုံဆံတော်ရှင်ထီးတော်ပရိဘောဂနှင့်အ ကွ သာရီရိကရုပ်တုစေတီ ဓာတ်တော်မွေတော်မြတ်များစွာထာပနာရယ် သာသနာ ငါးထော်

(၂၃) (တ)ည်စိဉ်သောဌာ တစ်နက်ကြီးစွာသောကျောက်တောင်ကိုဝန်စစ်စေ ရယ် သာသနာတံနှစ်ထောင် သင်ရာ တဆယ် ရှစ်နှစ် သက္ကရာဇ် ၁၁၃၆ ခုတပိုင်တွဲလ ဆန်ကိုရက်

(၂၄) (ဗုဒ္ဓ)ဟူးနေ့အချင်သံ ၁၆၂၂ ဟိသောစေတီတော်ကို ရတနာရွှေအုတ် ငွေအုတ် မြို့ကြိုင်အုတ်တိုင်းဖြင့်စရယ်တည်လုပ်စေရယ် များစွာသောထာပနာတိုက် ထော်ကြီး

(၂၅) (ဝ)ယ် သိရိဓမ္မာသောကမင်သည်စေတီ ၈၄၀၀၀ ကိုတည်သောအခါ ကယ့်တိုင်း လံကောင်တပိုင်တွဲလပြည့်ကျော်တရက် ဖုဒ္ဓဟူးနေ့ ညလေချက်တီးကျော် တွင် လ

(၂၆) (န)တ်သားကို ရာဟုမည်သောအသူရိန်နတ်သားသည် စွဲတပ်ရယ် ထေမှလွတ်သောအခါတွင် များမြတ်စွာသင်ရွှေရုပ်တုငွေရုပ်တုရွှေစေတီငွေစေတီမွေ တော်ဓာတ်တံ

(၂၇) (ဒေ)သုသုများမြတ်စွာ မဟာဗောဓိသက္ကဌာန်နှင့်အကွ ထာပနာရယ် များစွာသော အလုပ်အရင် မင်မိဖုရား မင်သား မင်သမီး ညီတော် သားတံ တွေတံ မျှတော် မှူးမတ်

(၂၈) ဗိုလ်ပါတိုင်းနှင့်အကွ ဘူးမြင် ပုဇော်တံမူသော ညာဏ်တော်မြင်ဦး ကမ္မည်တပ်တော်မူသောစေတီတော်သည် တပိုင်တွဲလပြည့်ကျော်ခုနစ်ရက်နေ့အလုပ် စုံစုံပြီး

(၂၉) သည် တပိုင်တွဲလပြည့်ကျော်ရှစ်ရက်နေ့ပြည့်မြိုင်မှချီတံမူရယ် တပေါင် ထပြည့်ဖုဒ္ဓဟူးနေ့ ဒိဂုံဆံတံရှင်စေတီတံမြတ်အား ရွှေတီးရတနာတင်လှူတံမူသည် ရှု

(၃၀) စင်အတိမ္မင်မံတော်မူသည့် ရောက်စံတော်မူသည့်မှစရယ် သက္ကရာဇ် ၁၁၃၇ ခု တန်ခူးလပြည့်ကျော်နှစ်ရက်နေ့တိုင် ကြီးစွာသောဥပသင်စုံပုဇွန်တော် မူရယ် အလှူ



(၃၁) ကြီးကိုပ်ပေတော်မူပြီးလျှင် ရွှေစက်တော်မြတ်ပြန်လှည့်ချိတ်မူရယ်သက္က  
ရါဇ်ဘ၃၂ခုကဆုန်လဆန်ရှစ်ရက်နေ့ပြည်မြို့သိုင့်ရောက်ဝံတော်မူသည်။ လံကောင်  
ကဆုန်

(၃၂) လပြည့်စနေနေ့ညည့်နှစ်ချက်တီးကျော်အခါတော်တွင် ရွှေထီးတင်တော်  
မူသည် ရွှေစင်အတိမ္ပမံတော်မူသည် ဆရာတော်မြတ်နှင့်အကွမ်းစွာသောသဃာ  
တော်တို့အား

(၃၃) ဆွမ်းတောဇည်ပရိက္ခရာ အသုံးအဆောင်များစွာလှူတော်မူသည် (ပွဲသတင်  
ပု)ဇွော်တော် (မူသည်) ၊ ထိုသိုင့်မြတ်ထွစွာသင်ဤကောင်းမှုတော်ကြောင့်ပညာမိကဘုရား  
သဗ္ဗညုဆုကိုပ်ပြည့်စုံစေ

(၃၄) ခပ်သိမ်.... ....အားတရားတည်ဟူသင်  
မြန်မြတ်.... ....သမ္မာသမ္ဗုဒ္ဓ အဖြစ်သိုင့်မရောက်မိ  
ဘဝဆက်တိုင်လူဖြစ်သံဃည်လူတ .... ....

(၃၅) .... ....  
... .... ကဲသိုက်လူမင်နတ်မင်အဖြစ်ကိုပ်ရတ်မူစေသင်၊  
ဤကောင်းမှုအသိုကိုလည်း

(၃၆) .... ....  
... .... ထွသင်သာသနာဒါယကာ  
ထ.... ....

(၃၇) .... ....  
.... .... အကွအနန္တိဝ ....  
.... ....

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that in the outer circle are portrayed in concrete pictorial form, the twelve *nidānas*, regarding the exact sense of which there have been so many divergent opinions, owing to scholars hitherto having had only the ambiguous Pāli and Sanskrit terms to interpret from.

Again from Lamaic sources, I now offer a note on two more of the Ajanta paintings, which may be of interest at the present time, when a new edition of these paintings is being published.

### I.—Avalōkita as 'The Defender from the Eight Dreads.'

This painting is also in Cave XVII., forming No. B in the series of photographs of Mr. Griffith's copies, and § IV. in the report of Dr. Burgess,<sup>2</sup> who, in his brief note of eight lines, entitles it 'the Litany of Avalōkitāsvara,' and notes that 'of the oval compartments at each side only a few can be partially made out.'

This picture is not very uncommon in Tibet, where it is known as 'Avalōkita<sup>3</sup>—The Defender from the Eight Dreads.' It is thus described by the great Lama Tāranātha in his *gsung-lbums* or *The Hundred Thousand Sayings*.

Ārya Avalōkita is represented in a standing posture in the form of a *ṛiṣki*<sup>4</sup> of a white complexion, with one face and two hands. The right hand is in the 'bestowing' attitude (*mudra*). The left hand holds a rosary<sup>5</sup> and an anointing vase or pitcher.<sup>6</sup> He is dressed in white silk, with Amitābha seated in the locks of his hair.

The secondary figures depict scenes, which are eight in number, four being on each side of the central figure. On the right are the following scenes:—

1. **Dread in Fire.** Two villagers being at enmity, one of them set fire to the other's house; when the one in the burning house, unable to escape, prayed 'O! Avalōkita!' Instantly over his house appeared a white cloud, which gave forth a copious shower of rain, and so the fire was quenched.
2. **Dread in Prison.** Once a thief entered the king's store and finding there a vase of wine drank deeply, and becoming intoxicated fell asleep. In the morning the king's servants found him and having fettered him cast him into prison. In his distress the man prayed to Avalōkita. Then a bird of five colours, an incarnation of Avalōkita, appeared and loosened his chains, and the prison door was opened and the man escaped to his home.
3. **Dread in Plunder.** A wealthy merchant set out to Maru, with a thousand camels and five hundred of the best horses laden with valuables. He saw by the way the bones of many previous travellers, who had been murdered by robbers; and he himself was attacked by these robbers. In his fear he prayed to Avalōkita, when instantly appeared a host of heroes armed with swords — incarnations of Avalōkita himself —, who came to the merchant's rescue, and defeating the would-be robbers the merchant escaped in safety.
4. **Dread in Water.** Five thousand merchants went to the Southern Ratnadwīp (= Ceylon) in three ships. In returning to their own country they filled one ship with jewels and setting sail they reached Chandan-bhūmipradhan-dwīp.<sup>7</sup> The 'wealth-owners' (spirits) of the ocean being angry, sent storms which blew the ships out of their courses. And when the ships were enveloped in a mighty wave and about to founder one of the merchants prayed to Avalōkita. Then instantly the storm ceased, and they all reached their own countries in safety.

<sup>2</sup> *Arch. Survey, West-India, Rep. No. 9.*

<sup>3</sup> *spyan-ras-gzig*. — There is no element in the word representing *śvara*.

<sup>4</sup> *Drang-srong*.

<sup>5</sup> The rosary is almost a *chinha* of Avalōkita.

<sup>6</sup> *spyi-blugs* (= literally 'crown of head' + 'to put'): Beal, *Si-yu-ki*, II. 137) appears to have misinterpreted this object. It is also believed to hold perfume.

<sup>7</sup> *Tsan-ldan-sa-mchhog kyi gling*, probably the Sunderbans or their eastern section, the modern Sandwip.

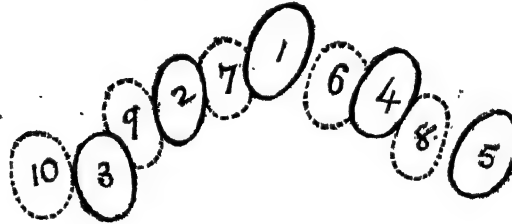
On the left hand of the central figure are depicted the following scenes:—

6. **Dread of Enemy.** A king named Otibishar was sleeping in a grove, when a party of armed enemies surrounded him and were about to kill him, when he prayed to Avalôkita, who instantly appeared, and from beneath his feet arose a fearful wind which dispersed the enemies to 'the ten directions.'
6. **Dread of Elephant.** A girl went to a forest to gather flowers. She encountered an elephant named Khûnî(=? bloody), which caught her around the waist with his trunk and was about to kill her, when she prayed to Avalokita. Then the elephant instantly released her and she escaped unhurt.
7. **Dread of Lion.** A wood-cutter went to a forest, and met a hungry lioness which was about to seize and eat him. Being much terrified he prayed to Avalôkita. Then instantly appeared a white boy<sup>8</sup> dressed in tree-leaves and lifting him up bore him off through the air and set him down in the midst of the city.
8. **Dread of Venomous Snakes.** A courtesan on her way to a merchant's house after dark, after leaving her house was attacked by a black venomous snake. In her fear she prayed to Avalôkita, then the snake immediately became white (i.e. harmless) and disappeared into the river.

## II. 'The Nine Bôdhisattvas.'

This group of Buddha and 'The Nine Bôdhisattvas' is also in Cavo XVII. and forms photograph 'B details of L' of Griffith's Series and paragraph §XXXI of Burgess, who merely notes regarding it that Buddha stands surrounded by four Arhats and two Bôdhisattvas.<sup>9</sup>

'The Nine Bôdhisattvas' consist of four unadorned disciples standing in front, and in the background five bejewelled and crowned lay devotees. Târanâtha describes them in his *mds and brgya* or *The Hundred Deeds*. Following his description, I give here a key to the picture, in which the firm-line ovals represent the faces of the figures in the foreground, and the dotted ovals the faces of the background figures of the group:—



1. Sākya Muni.
2. Samantabhadra, incarnate as a disciple of Buddha.
3. Vajrapāṇi do.
4. Manjuśrī do.
5. Avalôkita do.
6. Brahmā, incarnate as an earthly king to hear Buddha's teaching.
7. Indra do. do.
8. Īswara do. do.
9. Viṣṇu do. do.
10. King Prasēnajit<sup>10</sup> of Kōsala, a contemporary of Buddha and one of his first converts.

This is of course a mythical arrangement of Buddha's disciples. But the Lamas, following their Indian traditions, explain that four of the historic disciples of Buddha and four of

<sup>8</sup> Literally 'son.'

<sup>9</sup> *Op. cit.* p. 69.

<sup>10</sup> *gsal-rgyal*. See also Csoma de Kőrösi in *Asiatic Researches*, XX. p. 76, 294, &c.

his lay hearers were incarnations of the deities and Māhāyāna Bōdhisattvas above specified. Attention is invited to the rosary as the *chinha* of Avalokiteśvara. Indra's third horizontal eye in the forehead is also characteristic, and Indra is usually the umbrella-holder to Buddha.

In conclusion, I may note that for several years I have been engaged on a work dealing with quite an untrodden field of Indian Buddhism, for the study of which I have had exceptional opportunities, *viz.*, 'The Tantric Buddhism of Magadha as illustrated by its remains, and in its relations to the Lamaic Pantheon.'

#### A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS OF DHAMMACHETI, 1476 A. D.

BY TAW SEIN KO.

The absence in the Buddhist Church of any organized ecclesiastical hierarchy under a central Government renders it imperative that some kind of efficient check should be devised for the due maintenance of discipline, harmony, and moral control. It was, therefore, ordained by Gautama Buddha that twice in the month, at full moon and at new moon, and also once a year, at the end of the rainy season, meetings should be held, where the assembled priests should be asked whether they had committed any of the offences mentioned in the *Pātimokkha*, or whether the commission of such offences by any of them had been seen, heard of, or suspected by the others. The former meetings are called *upōsatha* and the latter *pavāraṇā*. For the purpose of holding these meetings, at which it is the bounden duty of all priests to attend, it is necessary that a convenient and central place should be appointed. Such a place is called a *simā*,<sup>1</sup> and the ceremonial for its consecration is prescribed in the second *khandhaka* of the *Mahāvagga*, a part of the *Vinaya Piṭaka*. This ceremonial has, however, been interpreted in various ways by the commentaries and scholia on the *Mahāvagga*, such as the *Vinayaṭṭhakathā*, *Sāvatthadīpanī*, *Vimativinōdanī*, *Vinayaṭṭhikā* by Vajirabuddhithēra, *Kaṅkhā-vitaranī*, *Vinayavinichchhayapakaraṇa*, *Vinayaśāṅghapakaraṇa*, *Simālanikārapakaraṇa*, and the *Simālanikārasāṅgha*; and the object of the Kalyani Inscriptions is to give an authoritative ruling on these varied opinions, and to prescribe a ceremonial for the consecration of a *simā*, which shall be in accordance with what is laid down by Gautama Buddha, and which, at the same time, shall not materially conflict with the interpretations of the commentators.

Incidentally the inscriptions are meant to prove the 'apostolic succession' of the Buddhist priesthood of Burma, and give a good deal of valuable information as to the geography of the period. So many positive current dates are also given, with references to Siṅhalese and Burmese History, that the historical truth of many of the statements contained in them should be capable of conclusive proof.

A *simā* serves another purpose than that above explained. It is the place where the *upasampadā* ordination and other ecclesiastical ceremonies are performed. Unless the consecration of the *simā* is considered to be valid, the ceremonies performed therein are held to be null and void. Hence a *simā* is intimately connected with the existence of the Buddhist Priesthood, on which the whole fabric of Buddhism rests.

The following account of the manner in which *simās* are at the present day consecrated in Burma will be of interest, as showing how the accretions of ages have modified the simple ceremonial of Gautama Buddha. A piece of land suitable for the consecration of a *simā*, and generally measuring about 105 or 126 feet in perimeter, is obtained from the British Government, which declares that the land is *visuṅgāma*, that is to say, land in respect of which revenue and all usufructuary rights have been irrevocably relinquished by the secular authorities in favour of the Buddhist Priesthood. Within the limits of this land, the learned and qualified priests, who have been appointed to perform the ceremony of consecration,

<sup>1</sup> The modern Burmese word for this is *pēng*, spelt *sim*.

mark the extent of the *simā*. At the distance of about ten feet from the boundaries thus marked an outer boundary-line is indicated. The land enclosed within these two boundary-lines is levelled and cleared and besmeared with mud. When the mud is dry, allotments of space, measuring six by three feet, are marked out in rows with lime or red earth, and an awning is constructed over the whole ground. Then a Chapter, consisting of ten or fifteen priests, take their seats in the first allotment of space in the first row and proceed to intone by turns the *kammavācā* for the consecration of a *simā*, it being held necessary that, for the proper consecration of the new *simā*, the one which may possibly exist on the same site, should be first consecrated. This ceremony is repeated till the last allotment of space in the first row is reached. The priests then seat themselves in the last allotment of space in the second row and continue the intonation of the same *kammavācā*. The same ceremony is repeated till the first allotment of space in the second row is reached. Thus, once in a forward order, and then in a reverse order of the allotments of space arranged in rows, is the same *kammavācā* intoned till the number of rows has been exhausted. The ceremony of consecrating a *simā* is repeatedly performed for about a week or ten days. After this, one or two days' rest is given to the officiating priests.

Twenty or thirty learned and qualified priests are now selected; and they proceed to mark the limits of the proposed *simā*, such limits being smaller in extent than those of the *visumgāma*. At the four corners of the site of the *simā*, and also on its sides, pits are dug deep enough to hold as much water as will not dry up before the conclusion of the intonation of the *kammavācā* for the consecration of a *simā* — such water being regarded as the boundary. At the distance of a foot and a half from these pits, towards the inside, bamboo trellis work is set up, and the space thus enclosed is decorated with various kinds of flags and streamers, water-pots covered with lotus and other flowers, plantain trees, sugarcane, coconut flowers, *babā* leaves, and *nāḍā* grass. The awning mentioned above is likewise adorned with a ceiling of white cloth and with festoons of flowers.

Meanwhile, the pits are continually filled with water, so that it may not dry up before the ceremony is over. When the time approaches for the ceremony to begin, no more water is poured into the pits. Near each of them, a junior priest is stationed to furnish the officiating senior priest with replies in respect of the boundaries of the *simā*. At the appointed hour, the senior priest, holding a *kammavācā*, slowly walks along the boundary-line of the *simā*. Approaching the Eastern 'water-boundary' he asks: — "*Purattimāya disāya kiṃ nimittam?*" and the junior priest answers: — "*Udakaṃ, bhantō.*" Similar questions and answers are asked and given also at the South-eastern, Southern, South-western, Western, North-western, Northern, and North-eastern points of the site, and to make the boundary-line continuous, also at the Eastern and South-eastern points, which have already been proclaimed. The questions and answers are asked and given first in Pāli and then in Burmese. The same ceremony of proclaiming the boundaries is repeated by two other senior priests in succession. After the boundaries have thus been proclaimed three times, the *kammavācā* for the consecration of a *samānasarivāsakasimā* is intoned seven (or eight) times by three of the priests at a time. After this, the *kammavācā* relating to the consecration of an *avippavāsasimā* is chanted.

At the conclusion of the above ceremonies, a statement recording the year, month, day, and hour at which the *simā* was consecrated, the names of the senior priests who officiated at the ceremonies, and the name of the *simā*, is publicly read out. Lastly, in honour of the occasion, drums and conch-shells are sounded, and muskets are fired, and a shout of acclamation is raised by the people.

The above account is similar to that recorded in the Kalyani Inscriptions, which are frequently cited or appealed to as the ruling authority on the ceremonial relating to the consecration of *simās*.



Dhammachêti, or Rāmādhīpati, King of Pegu, who erected these inscriptions in 1476 A. D., was an ex-priest, who, in emulation of Asōka, Sīrisaṅghabōdhi-Parakkamabāhu, and other Buddhist kings of old, made the purity of Buddhism one of the objects of his earnest solicitude. The main object in founding the Kalyāṇi-simā appears to have been to afford to the Priesthood of Rāmāññadēsa<sup>2</sup> a duly consecrated place for the purpose of performing the upōsatha, upasampadā, and other ecclesiastical ceremonies, and indirectly to secure continuity in their apostolic succession from Mahinda, the Buddhist Apostle to Ceylon. It was held that the succession from Sōṇa and Uttara, the missionaries to Suvannabhūmi, had been interrupted in Burma because of the violent political convulsions to which the country had been subjected. In the 11th century A. D., the Talaing Kingdom of Patān was conquered by Anuruddha or Andrat'āzō, King of Pagān; and two centuries later, the Pagān monarchy was, in its turn, overthrown by three Shān brothers, who took advantage of the dismemberment of the Burmese Empire caused by a Chinese invasion in 1284 A.D. While the Upper Valley of the Irrawaddy was passing through troublous times, the Talaings of the lower country had been fighting among themselves after they had regained their independence from subjection to Burma. Thus, during the four centuries that preceded the accession of Dhammachêti, Burma had scarcely enjoyed peace for any great length of time, and matters appertaining to the Buddhist Religion had not been efficiently supervised or regulated.

The Kalyāṇi-simā derives its name from the fact that it was consecrated by the Talaing priests, who had received afresh their *upasampadā* ordination at the hands of the Mahāvihāra fraternity, the spiritual successors of Mahinda, on the Kalyāṇi River near Colombo. In the fifteenth and sixteenth centuries Buddhist priests from all parts of Burma, from Ceylon and Siam, flocked to it to receive their *upasampadā* ordination. Even at the present day, priests, whose ordination is of doubtful validity, will suffer themselves to be re-ordained in it.

In preparing for the present study of the Kalyāṇi Inscriptions, owing to want of time, I had no access to the original stone-slabs. The text was collated from two palm-leaf manuscripts, one of which was found among the papers of the late Dr. Forchhammer, and the other was procured from the Bernard Free Library at Rangoon. On the whole, the latter manuscript, marked (B) preserves a better text, and has been generally followed in the present paper. Numerous palm-leaf copies of the Pāli text of the Kalyāṇi Inscriptions are extant, and are carefully preserved owing to their containing an account of the proper ceremonial of consecrating a *simā*. No apprehension need, therefore, exist that there is any material divergence between the present edition and the original text of the inscriptions. Indeed, the general accuracy of the MSS. above alluded to will be shown later on in this *Journal*.

The Kalyāṇi Inscriptions are situated at Zainganaing, the western suburb of the town of Pegu. They comprise ten stone slabs covered with inscriptions on both sides, and are arranged in a row. Owing either to the vandalism of the Portuguese adventurer, Philip de Brito, who, for ten years, held supreme power in Pegu at the beginning of the 17th century A. D., or to the insensate fury of Alompra's soldiery, who plundered Pegu in 1757 A. D., all of them are more or less broken; but the fragments, which are lying scattered about, are capable of at least partial restoration<sup>3</sup>. When whole, their average dimensions were about 7 feet high, 4 feet 2 inches wide, and 1 foot 3 inches thick. There are 70 lines of text to each face, and three letters to an inch. The language of the first three stones is Pāli, and that of the rest is Talaing, being a translation of the Pāli text.

<sup>2</sup> The modern "Kingdom of Pegu," that is, the Talaing Country.

<sup>3</sup> [The Government of Burma has very kindly entrusted to me the task of restoring these invaluable documents to their original condition, as far as is now practicable. The work has been already begun.—Ep.]

I would here advert to the absolute silence of these lithic records regarding the celebrated Buddhist divine Buddhaghôsa, the author of the *Visuddhimagga* and *Aṭṭhasālinī*, and the Apostle who is reputed to have brought a complete set of the Buddhist scriptures from Ceylon to Datôn in the 5th century A.D. If the story about Buddhaghôsa's advent to Datôn be historically true, the event would have been considered to be an important epoch and would certainly have been mentioned in these inscriptions, which give a *résumé* of the vicissitudes of Buddhism in Burma and Ceylon, and which were erected by a king, who was called from the cloister to the throne, and to whom every kind of information was accessible. Considering that the identification with the Suvannabhāmi of the ancients has been urged in favour of three countries, namely, Rāmaññadēsa, the Malay Peninsula, and Cambodia, in all of which gold is found, one cannot help being sceptical as to the historical accuracy of the account relating to the mission of Buddhaghôsa to Datôn. Such scepticism becomes somewhat confirmed, when it is borne in mind that there is no palaeographical affinity between the Talaing and Sinhalese alphabets, and that Cambodian writers affirm that the great divine came to *their* country, *vide* Bowring's *Kingdom and People of Siam*, (Vol. I, page 36). See also the conclusions of Mr. Foulkes in his careful researches into the legends of Buddhaghôsa, *ante*, Vol. XIX, pp. 121-122.

My notes to the Kalyāṇi Inscriptions are in preparation, and will form the subject of a separate study with a transcription of the Pāli text into the Burmese character.

In brief the 'contents' of the Pāli text on the three stones are as follows:—

#### OBVERSE FACE OF THE FIRST STONE.

##### Introductory Observations.

Convocation of the Third Buddhist Council and despatch of missionaries. Arrival of Sôya and Uttara at Golamattikanagara in Suvannabhāmi. Decline and fall of Rāmaññadēsa. Its conquest by Anuruddha, King of Pugāma (Pagān). King Sīrasaṅghabōdhi-Parakkamabāhu reforms Buddhism in Ceylon. Uttarājīvamahāthēra, Preceptor of the King of Pugāma, visits Ceylon. His pupil, Chhapāṭa remains behind; and, after ten years' residence, returns home, accompanied by four other *thēras*. Schisms in the Buddhist Church at Pugāma consequent on the death of Uttarājīvamahāthēra.

#### REVERSE FACE OF THE FIRST STONE.

##### Introductory Observations. — (Concluded).

Schisms at Dalanagara and Muttimanagara. Such ecclesiastical ceremonies as the consecration of a *sinā* and *upasampadā* ordination are performed in various ways. Accession of Rāmādhīpati. His reflections on the valid manner of consecrating a *sinā*.

#### OBVERSE FACE OF THE SECOND STONE.

##### Mission to Ceylon.

The King's reflections concluded. After consultation with the learned *thēras* he is confirmed in his opinion regarding the *sināvīpatti* and *parisavīpatti* of the *upasampadā* and other ecclesiastical ceremonies in Rāmaññadēsa. Twenty-two *thēras* are invited to visit Ceylon and introduce into Rāmaññadēsa the Sinhalese form of *upasampadā* ordination, as practised by the Mahāvihāra sect, founded by Mahinda. The invitation is accepted. Offerings for shrines and priests in Ceylon, and presents for King Bhūvanēkabāhu, as also letters for priests and the king, are prepared. Chitrādāta and Rāmadāta accompany the *thēras* to Ceylon.

#### REVERSE FACE OF THE SECOND STONE.

##### Re-ordination of the priests from Rāmaññadēsa.

Departure of the party in two ships. Chitrādāta's ship arrives first. Reception by the King of Ceylon. Rāmadāta's ship arrives. Various shrines are visited. The priests from Rāmañña-

dēsa are re-ordained on the Kalyāṇi River by a Chapter elected from the Mahāvihāra sect. The Siṅhalese King confers titles on them. Rāmadūta's ship returns home and arrives safely. Chitrādūta's ship is wrecked at Kalambu (Colombo). Chitrādūta's party is again shipwrecked. The members of the party travel on foot to Nāvutapaṭṭana, whence four *thēras* and their disciples travel on to Komālapaṭṭana. Of the latter party, six *thēras* and four young priests die and the rest reach home.

#### OBVERSE FACE OF THE THIRD STONE.

##### Consecration of the Kalyāṇi-simā.

Rāmādhipati's reception of the eleven *thēras*, who return by Rāmadūta's ship. A site is selected for the consecration of a *simā* for these *thēras*. Enquiry is held into the antecedents of the *thēras* and their disciples. A Chapter consisting of nine *thēras* and five young priests is appointed for consecrating the proposed *simā*. Ceremonies of desecration and consecration are performed, and the *simā* is named the Kalyāṇi-simā, after the river where the officiating priests received afresh their *upasampadā* ordination. The priests of Rāmaññadēsa request Rāmādhipati to be permitted to receive the Siṅhalese form of the *upasampadā* ordination. Suvannasōbhaṇa-thēra is appointed *upajjhāya*.

#### REVERSE FACE OF THE THIRD STONE.

##### Establishment of the Siṅhalese form of ordination in Rāmaññadēsa.

The priests of Rāmaññadēsa receive the Siṅhalese form of *upasampadā* ordination in the Kalyāṇi-simā. Rāmādhipati's edict to the priesthood regarding admission into the Order. Expulsion of pseudo-priests from the Order. Royal gifts to *bhikkhus* and *sāmaṇēras*. Hortatory verses.

I will now give a translation of the MS. Text. The transcribed text which follows the translation is that collated from the MSS. above alluded to.

#### TRANSLATION.

##### Obverse face of the first stone.

*Reverence to the Blessed One, the Holy One, the Fully Enlightened One.*

May the excellent Religion of the Conqueror flourish and prosper, and may reverence be paid to Buddha !

The purification of the Religion of the Conqueror was effected by Rāmādhipati, King of Rāmaññadēsa. An account of this event will be related.

During the reign of Rāmādhipatirāja, King of Rāmaññadesa, the Religion of the Conqueror became purified.

Two hundred and eighteen years had passed away since the attainment of Parinirvāṇa by the Fully Enlightened One, the Sage of the Sakyas, when Dhammasōkarāja was inaugurated as king. In the fourth year after this event, owing to Nigrōdhasāmaṇera, the King had great faith in the Religion of Buddha<sup>4</sup>; and the gifts and honours to the priests greatly increased, while those to the heretics diminished.

The heretics, for the sake of gifts and honours, embraced the ascetic life among certain, priests, received the *upasampadā* ordination, and promulgated their own heresies, such as the Sassata heresy. Some took orders themselves, assumed the guise of priests, and taught their own heretical doctrines. All these heretics mixed promiscuously with, and resided among, the priests, who performed *upōsatha* and such other ecclesiastical ceremonies. Owing to this cir-

<sup>4</sup> As the Burmese reckon the *parinirvāṇa* to have taken place in 544 B. C., this yields 322 B. C. as the traditional date of the conversion of Asōka to Buddhism.

cumstance, the Saṅgha considered that the *parisā* was corrupt, and would not perform *upōsatha*. Therefore, for seven years, the performance of this ecclesiastical ceremony had ceased in the Asōkārama monastery.

On account of these circumstances, King Dhammāsōka became desirous of purifying the Religion by removing the impurity, heresy, and corruption that had arisen in it, and secured the co-operation of Mōggaliputtatissamahāthēra. Having acquired, by study, the knowledge that the Fully Enlightened One was a Vibhajjavādi, and that those who professed the doctrines of the Sassata and other schools, were heretics, the King convoked an assembly of all the priests. Those who held similar doctrines, were commanded to form themselves into groups, and each group was dismissed one by one. There were six millions of priests professing the Religion, who, if asked what the belief of the Fully Enlightened One was, would say that he was a Vibhajjavādi, while the sinful, heretical priests, who declared that the Fully Enlightened One professed the doctrines of the Sassata and other schools, numbered sixty thousand. The King directed all the sixty thousand sinful priests to leave the Order, and, saying : "Now that the *parisā* has been purified, let the Saṅgha perform *upōsatha*," returned to the city.

Therefore, Mōggaliputtatissamahāthēra performed *upōsatha* in the Asōkārama monastery in the company of all the six millions of priests. This being concluded, he promulgated, in an enlarged and expanded form, but on the lines indicated by the Blessed One, the treatise called *Kathāvatthu*, of which a summary had been expounded by the Blessed One. Subsequently, like as the venerable Mahākassapathēra selected five hundred priests, in whom all passions were extinct, and who had attained to the possession of the six *abhiññā*, and the four *paṭisambhiddā*, and convened the First Council, which sat for seven months ; and like as the venerable Mahāyāsathēra selected 700 priests, in whom all passions were extinct, and who had attained to the possession of the six *abhiññā* and the four *paṭisambhiddā*, and convened the Second Council, which sat for eight months ; even so did he (Mōggaliputtatissamahāthēra) select 1,000 priests, in whom all passions were extinct, and who had attained to the possession of the six *abhiññā* and the four *paṭisambhiddā*, and convened the Third Council, which sat for nine months. At the conclusion of this Council, he foresaw, that, in the future, the Religion would be established in foreign countries, and sent *sthēras* as Majjhantikathēra with the injunction : "Do you establish the Religion in such and such countries." Of these *sthēras*, he sent Mahāmahindathēra to establish the Religion in the Island of Tambapanni, and Sōnathēra and Uttarathēra to establish the Religion in Rāmāññadēsa, which was also called Suvannabhūmi.

At that time, a king, called Sīrīmāsōka, ruled over the country of Suvannabhūmi. His capital was situated to the north-west of the Kēlasabhapabbatachētiya.<sup>5</sup> The eastern half of this town was situated on an upland plateau, while the western half was built on a plain. This town is called, to this day, Gōlamattikanagara,<sup>6</sup> because it contains many mud-and-wattle houses resembling those of the Gōla people.

The town was situated on the sea-shore ; and there was a *rakkhasī*, who lived in the sea, and was in the habit of always seizing and devouring every child that was born in the King's palace. On the very night of the arrival of the two *sthēras*, the Chief Queen of the King gave birth to a child. The *rakkhasī*, knowing that a child had been born in the King's palace, came towards the town, surrounded by 500 other *rakkhasas*, with the object of devouring it. When the people saw the *rakkhasī*, they were stricken with terror, and raised a loud cry. The two *sthēras*, perceiving that the *rakkhasī* and her attendants had assumed the exceedingly frightful appearance of lions, each with one head and two bodies, created (by means of their supernatural power) monsters of similar appearance, but twice the number of those accompanying the *rakkhasī*, and these monsters chased the *rakkhasas* and obstructed their further progress.

<sup>5</sup> Near Bilin in the Shwēgyin District.

<sup>6</sup> Ayeetpāma in the Shwēgyin District.

When the *pisāchas* saw twice their own number of monsters created by the supernatural power of the two *thēras*, they cried out: "Now we shall become their prey," and, being stricken with terror, fled towards the sea. In order to prevent the return of the *pisāchas*, the *thēras* established a cordon of guards around the country, and preached the *Brahmajālasutta* to the people, who had assembled together. At the conclusion of the sermon, 60,000 people attained to the comprehension of the Truth; 3,500 men and 1,500 women renounced the world, and the rest were established in the 'Three Refuges' and the *sīlas*. Thus the Religion was established in this country of *Rāmaññadēsa* by the two *thēras* in the 236th year<sup>7</sup> that had elapsed since the attainment of Parinirvāṇa by the Fully Enlightened One.

Thenceforward, in *Rāmaññadēsa*, all princes, born on the anniversary day of that event, were named *Sōṇuttara*. In order to shield all new-born infants from the danger of being seized by the *rakkhasī*, the appearances created by the supernatural power of the *thēras*, were inscribed on armlets, wristlets, and leaves, and placed on their heads; and a stone, on which the same appearances were engraven, was placed on the top of a hill to the north-east of the town. This stone may be seen to this day.

Since its introduction, the Religion flourished for a long time in *Rāmaññadēsa*. In course of time, however, the power of *Rāmaññadēsa* declined, because civil dissensions arose and the extensive country was broken up into separate principalities, and because the people suffered from famine and pestilence, and because, to the detriment of the propagation of the excellent Religion, the country was conquered by the armies of the Seven Kings. Owing to these calamities, the priests, residing in *Rāmaññadēsa*, were unable to devote themselves, in peace and comfort, to the acquisition of scriptural knowledge, or to the observance of the precepts; and the Religion also declined.

During the reign of *Manōhari*, who was also known by his princely name of *Sūriyakumāra*, the power of the kingdom became very weak. This happened in the 1600th year<sup>8</sup> that had elapsed since the attainment of Parinirvāṇa by the Fully Enlightened One.

In 1601, Anno Buddhæ, and 419, Sakkarāj, King Anuruddha, the Lord of *Arimaddanapura*, took a community of priests together with the *Tipiṭaka* (from *Rāmaññadēsa*), and established the Religion in *Arimaddanapura*, otherwise called *Pugāma*.

One hundred and seven years after this event, or in the year 526,<sup>9</sup> Sakkarāj, King *Strisaṅghabōdhi-Parakkamabāhu* purified the Religion in *Laṅkādīpa*.

Six years after the latter event, or in the year 532, Sakkarāj, *Uttarājīvamahāthēra*, the Preceptor of the King of *Pugāma*, with the object of worshipping at the shrines in *Laṅkādīpa*, set out for *Kusimanagara*,<sup>10</sup> saying to himself: "I shall embark in a ship with a great many priests." Who was this *Uttarājīvamahāthēra*? He was a native of *Rāmaññadēsa*, and was a pupil of *Ariyavaṁsathēra*, who was a disciple of *Mahākālathēra*, a resident of *Kappuṅganagara*.<sup>11</sup> *Mahākālathēra* was a pupil of *Prānadassimahāthēra*, who lived at *Sudhammanagara*.<sup>12</sup> This *mahāthēra* was endowed with *lōkiyajjhāna* and *abhiññā*. Being thus gifted, he would, every morning, proceed to *Magadha* and sweep the court-yard of the *Mahābōdhi* tree in *Uruvelā*, return to *Sudhammapura*, and go on his alms-pilgrimage. One morning, while he was sweeping the court-yard of the *Mahābōdhi* tree, certain traders, who lived in *Uruvelā*, and were on their way to *Magadha* from *Sudhammapura*, saw him, and, on their return, related what they had seen to the people of *Sudhammapura*. Thus it was that the possession of supernatural powers by *Prānadassimahāthēra*, as a concomitant of his attainment of *lōkiyajjhāna* and *abhiññā*, became known.

(To be continued.)

<sup>7</sup> Or 308 B. C.

<sup>8</sup> Or 1056 A. D.

<sup>9</sup> Or 1164 A. D.

<sup>10</sup> The modern Bassein. See *ante* page 18ff.

<sup>11</sup> Kabaing near Twāntē in the Hanthawaddy District.

<sup>12</sup> The modern Patōn in the Amherst District.

## THE NAME "BASSEIN."

BY MAJOR E. C. TEMPLE.

The name Bassein is perhaps the most irritating of all Anglo-Indian corruptions, for there are three towns in the Indian Empire so named by Europeans at the present day, and none of them are so known to the natives.<sup>1</sup>

The most important of these towns is Bassein in Burma,<sup>2</sup> then comes Bassein in Bombay, and lastly there is Bassein in Berar. The natives of these respective countries call Bassein in Burma Pabéng, Bassein in Bombay Wasâi, and Bassein in Berar Bâsim or Wâsim.

Old European names for Bassein in Bombay have been Baxai, Baçaim,<sup>3</sup> Basain, Bassai, Bessi; but those for Bassein in Burma have been far more diverse, puzzling, and, it may be said also, interesting. It has been known by many variations of such widely differing words as Cosmin, Persaim and Bassein.

To take Cosmin first. Yule, *Hobson-Jobson*, s.v., quotes Cosmin in 1516 and 1545, Cosmym in 1554, Cosmi in 1566 and 1585, Cosmin in 1570 and 1587. In 1800 Symes quotes a chart by Wood, called the "Draught of the River Irrawaddy or Irabatty," published in 1796, which gives both Cosmin and "Persaim or Bassein," as towns 30 or 40 miles apart. I have in my possession an atlas of old maps of the regions about Burma, and from these I can add information on this point. Cosmi appears in du-Val's map of the "Royaume de Siam et des Pays circonvoisins," 1685; in Van der Aa's maps in 1720, (1) *dressés sur les voyages de Nuno de Cunha*, (2) *décrites par Lopo Soares d'Albegeria*, (3) Dutch map after Nuno da Cunha, (4) Dutch map after Ralph Fitch, (5) Dutch map after Lopo Soares d'Albegeria, (6) Dutch map after Fernando Perez d'Andrado (7) Dutch and French maps after Caspar Balby; in Pierre Mortier's map of "les isles d'Andemaon, Ceylan, les Maldives," 1740. Cosmin appears in that fine scientific production Coronelli's *Route Maritime de Brest a Siam*, 1685; in del'Isle's *Carte des Indes et de la Chine*, 1705, copied in 1710, and again by Covens and Mortier in 1720; in Van der Aa's maps, 1720, (1) *décrit par Ralph Fitch*, (2) Dutch map after Cæsar Frederiks; in a French map, 1764, "Carte des Royaumes de Siam, de Tunquin, Pegu, Ava, Aracan." And, lastly, a French map, "Carte de l'Empire Birman dressée et dessinée par Desmadryl jeune, 1825" gives Persaim as 35 "milles anglais" north of Cosmin, Persaim being the more important place.

For Persaim, Yule, s. v., quotes *Dalrymple's Repertory* in 1759, a chart by Capt. Baker in 1754, Symes in 1795, and Wood's chart above mentioned in 1796. These two last he quotes for both Bassein and Persaim,<sup>4</sup> and also for "Persaim or Bassein." Crawford, *Embassy to Ava*, p. 513, quotes Lester, 1757, for Persaim.

Bassein appears to have come into use about the beginning of this century. It is Bassein throughout in Wilson's *Documents relative to the Burmese War*, 1827, who quotes, p. xliv. a *Gazette Notification* of 1826. It is Bassein also in Jackson's map, 1826, attached to Wilson's book. Boileau Pemberton's exceedingly rare and admirable "Map of the Eastern Frontier of British India with the adjacent countries extending to Yunan in China," 1838, has Bassein. But for the lower portion of the "Irawattee River" Pemberton expressly quotes "the chart of the late Colonel Wood of the Bengal Engineers and the map of Major Jackson, Deputy Quarter-Master-General of Bengal." Snodgrass, *Burmese War*, 1827, p. 289, also has Bassein throughout. By the time of the Second Burmese War in 1852 Bassein seems to have become thoroughly established, *vide* Wilson, *Narrative of the Burmese War in 1824-6*, 1852, p. 81; Laurie's *Pegu*, 1854, pp. 218ff; and in most authors of the period.

The evidence then is that up to 1764, A. D., Cosmin was the usual European name for the

<sup>1</sup> As an instance of the rise of corruptions in place names in the East, I found an impressive photograph of the great Kôgun Caves in the Amherst District labelled in a Rangoon Photographer's show-book, "The Cocoon Cave."

<sup>2</sup> When the author was stationed at Bassein in Burma, about 17 years ago, letters for "Bassein" were constantly sent to the wrong place.

<sup>3</sup> Yule, *Hobson-Jobson*, s. v., Bassein. Campbell, *Bombay Gazetteer*, Thana, Vol. XIV. pp. 28 ff.

<sup>4</sup> Persaim occurs at pp. 57, 58, 62, etc. in Symes.



place, that by 1800 the situation of "Cosmin" had become forgotten, that by 1750 Persaim had also become established, and that Bassein began to supersede Persaim about 1800.

The modern Burmese name is Pabêng, by ordinary Burmese phonetics used for Pubêng, spelt Pusin and Pusim.

In the Kalyânî Inscriptions (1476 A. D.) we have Kusima-nagara for Bassein and Kusi-mamaṇḍala for the Bassein division of the Talaing Territories (Ramaññadēsa). In the Kaung-'mūdō' Inscription (1650 A. D.),<sup>5</sup> we have Kubêng, and in the Pôśūdaung Inscription (1774 A. D.) we have again Kubêng (spell Kusim). Yule says, *s. v.* Cosmin, that Alaungp'ayā changed the name from Kubêng to Pubêng on his conquest of the Talaing Country in 1755-60. This is comparable with that monarch's well-known deliberate change of the name Dagôn to Yângôn (Rangoon) in 1755,<sup>6</sup> but Yule's statement is unfortunately bad history, because we have Yule's own and other evidence to show that Persaim (Pubêng) was used before the date of Alaungp'ayā's conquest in 1755-60.

It is, however, evident from the above quotations that the Burmese changes of sound must have been synchronous with the European attempts to pronounce them: that as long as the Burman said Kabêng, the European said Cosmin, etc.: and that when the Burman changed his pronunciation Kabêng to Pabêng, the European used Persaim. The uncertainty in the initial consonant was still observable among the Burmans up to nearly the middle of this century, for Yule, *Ava*, p. 352, quoting Colonel Burney, 1830, says it is uncertain whether he wrote Kothein or Pothein for Bassein:—"The letter in Burney's MS. is doubtful."

This change from initial P to K in such names is not isolated, and is probably purely phonetic, for we have a well-known place name in Upper Burma, now called Pāk'an (spelt Puk'an), which in old Burmese MSS. is written Kuk'an. Doubtless upon this hint other examples might be unearthed.

The *s* in such words as Bassein, Syriam, Tenasserim, Cassay,<sup>7</sup> where the Burman distinctly uses *b*, may be due to two causes.

Firstly, the Talaing pronunciation may be responsible, as the Talaings use *s* for the same letter that the Burmese pronounce *b*. The Talaing pronunciation of the name Bassein is Pasēm or Pasīm, according to dialect.

Secondly, many early European writers, such as Sangermano, could not say *b* and attempted to reproduce the sound by *s*. In Sangermano we have many instances of *s* for *b* in parts of Burma beyond the influence of the Talaing tongue.

Thus, Sangermano, in a short account of the Burmese language, writes, p. 145<sup>8</sup>:—"Thus, I go is *sua si*; I went, *sua bi*; I will go, *sua mi*." And again:—"Thus, the imperative go is *sua tò*; is he gone, *sua bi là*; by going, *sua lien*." These vernacular expressions are really pronounced *bwá sî*, *bwá byî*, *bwá mî*, *bwá dō*, *bwá bi là*, *bwá-lyin*.<sup>9</sup>

Besides the above we have such strong instances on the following:—p. 95, *sein=bêng*; p. 144, *sôn=ông* (three); p. 78, *sesaucchî=bwēbawukchî*, a sergeant, (see *ante*, Vol. XX. p. 433), p. 104, *Mengasalot*, by mistake for *Mengalasot*, for the well-known book *Mingalāpōk*; pp. 35;

<sup>5</sup> Yule, *Mission to Ava*, p. 307.

<sup>6</sup> Yule, *Hobson-Jobson*, quotes in support Forchhammer's *Notes on the Early Hist. and Geog. of British Burma*, No. 2, p. 12. Forchhammer's statement that the word *pubêng* means a "hot image-house" is false etymology, for no Burman would use the expression, but would say "*pêngbā*:" besides *pêng* is not an "image-house," but a "hall of ordination." It may be interesting to make the following quotation from Symes, *Embassy to Ava*, 1800, p. 28:—"Previous to his departure from Dagon, Alompra laid the foundation of the town now so well known by the name of Rangoon or Drangoon, which signifies victory achieved (*sic*). Here stood in former days a large populous city called in the Pali Singounterra." And here is a puzzle: close to "Dagon" in two maps by Van der Aa, 1720, both after Caspar Balby, is a place called "Lungon." If this = "Rangoon" the received tale falls.

<sup>7</sup> See Crawford's *Embassy to Ava*, pp. 233-234, and Yule, *Hobson-Jobson*, *s. v.*

<sup>8</sup> The pages refer throughout the paper to the reprint of 1885.

<sup>9</sup> It must be remembered that, as Sangermano wrote in Italian, all his transcriptions of Burmese sounds must be treated as Italian words.

51, etc., *Cassè*=*Kabè* (=Manipur); pp. 53, 73, &c. *Badonsachen*=*Bádunbaken*, a title of King Bódòp'ayá both before and after his accession to the throne, p. 177. *Damasat*=*D'ammabàt*, the great Burmese law book (Pāli, *Dhammasatta*, Skr., *Dharmasūtra*).

Similar evidence is forthcoming from Quirini, who wrote in 1781 about Bishop Percoto, the missionary to Pegu and Ava. The good Bishop landed in Burma in 1761, and died in 1776, In this book we have *Satton*=*Thaton* (Dat'ôn) at p. 131; *Savedy*=*Tharrawaddy* (Darāwadi) at p. 177; *Siriam* throughout; "il Re Peguano *Simingh-To*" = *Damindò*, at pp. 98, 100; "questo libro, il quale *Simingh-To* chiamosi" = *bamaindò* at p. 94, and the word again at p. 78; *Casse*=*Kabè* at pp. 76, 172.

The pronunciation of *Persaim*<sup>10</sup> must have been nearly *Pasēm*, and that of *Bassein* has always been *Bassin*, both due, no doubt, to Talaing dialectic variation. In Sangermano, who wrote between 1783 and 1808, we have contemporary evidence of the sound of the word, at the time that *Bassein* began to supersede *Persaim*, in *Bassino*, thrice used by him at pages 67, 158 and 174.

There has however been used a variant spelling side by side with *Bassein* in *Bassien*: vide a French copy of Wood's chart, 1795; Symes, *Embassy to Ava*, 1800, pp. 16, 17, 18, 28, etc.; *Two years in Ava*, 1827, p. 244; and a tract entitled *Negrais Island and Bassien*, 1852, by J. Martin, *passim*. Ever since Sangermano's time, *ie* has usually stood in Burmese transliteration for short *i* and frequently does so still, but to show the variant sounds represented by Symes and the writers of his and later times by identical letters I may quote his *Talien*, p. 34, for Talaing. Doveton, *Reminiscences of the Burmese War*, 1852, has, p. 276, *Kokien* and, p. 279, *Kokien* for *Kôkkaing*.

Quirini in the book above quoted, *Vita di Monsignor G. M. Percoto*, 1781, never mentions *Bassein*, getting no nearer than "*Negraja*<sup>11</sup> nuova colonia degl' Inglesi" (p. 117), unless we read a curious expression at p. 93 to include *Bassein*:—"li Regni di *Battiam*, *Martaban* e *Pegù*, cui spettava la città, e porto di *Siriam*."

It may be as well to note here that the evidence now collected upsets the theory that the *Besungytai* (Βουγγύται) of Ptolemy represents the people about *Bassein*, or that the *Besunga* (Βήσυγγα) River is the *Bassein* River, or branch of the *Irrawaddy* (Īrāvati).<sup>12</sup> At the same time it is right to note the following evidence: In a version which I have of Ptolemy, *undecima Asia Tabula*, 1552, there occurs *Besunga* fl. In another version of 1590, copied by Sanson d'Abbeville in a Latin map called *India Vetus*, 1674, there occur *Besungitis* Reg., *Besunga* fl., and *Besunga* Emporium.

#### Postscript.

*Sangermano* requires editing by the light of the increased knowledge of Burma that has been gained since he wrote, and the English edition of his work was published,<sup>13</sup> and the work is well worth undertaking. The book is full of information as to the rise and cause of many common Anglo-Burmese words of the present day, and all the forms of vernacular words in it are worth study and annotation. The persistent use of *z*=*ts* for *s* is curious, thus:—p. 59, *Zabòd*=*Sòbwá*; p. 57, etc., *Zingusa*=*Singúsá*; p. 55, etc., *Zempiuscien*=*S'inbyúshin*; p. 50, etc., *Mozaòdò*=*Mò(k)s'òbò* (=Shwêbò=Montshobo, see *post*, p. 28); p. 67, *zicchè*=*si(t)kè* (=the *bakshé* of Indian armies); p. 90, *zaradd*=*saydòd* for *saràdò* (=Pāli *āchāriya* + *tò*)=the modern pronunciation *saddò*; p. 139, *natzò*, an evil spirit, for *nāts'ò*.

<sup>10</sup> As to the *er* in this word it should be noted that in Rangoon the name of a well-known citizen, Rāi Bhagwān Dās Bahādur, is sometimes written by Europeans "*Bergwun Doss*," as representing their pronunciation of the name, accent on the first syllable. So *Persaim* may well represent the sound of *Pasēm*.

<sup>11</sup> *Negrais*, the *Negraglia* of Sangermano, p. 38.

<sup>12</sup> *McCrindle, Ancient India described by Ptolemy*, p. 197. Yule, *Ava*, p. 205.

<sup>13</sup> A Description of the Burmese Empire, compiled chiefly from Native documents, by the Revd. Father Sangermano, and translated from his MS. by William Tandy, D.D., Member of the Roman Sub-committee. Rome: Printed for the Oriental Translation Fund of Great Britain and Ireland: Sold by John Murray, Albemarle Street; and Parbury, Allen, and Co. Leadenhall Street. MDCCCXXXIII. The Reprint, Government Press, Rangoon, is dated 1885.

It is also worth noting that he writes, p. 58, *Siam* as we do, but throughout his book *Sciama* for *Shân*.

The sounds of *b* and *ṣ* always puzzled him, thus he wrote, p. 67, *miodighi* and *icadighi* for *myôbajî* and *ywôbajî*. The hard sound of the Burmese *ky*, *k'y*, *gy* and *g'y* (which letters also represent the modern Burmese pronunciation of *kr*, *k'r*, *gr* and *g'r*) appears in the above two words, and in *sesaucchi* above quoted, and also in the following: pp. 66, etc., *vunghi* for *wunjî*; pp. 91, etc., *ponghi* for *p'ônjî*. This hard pronunciation is still common among Europeans in Burma in spite of the usual vernacular soft sound of *k* and *g* as *ch* and *j* in such circumstances.

Quirini's book<sup>14</sup> is of much the same value in this connection, though it has never been translated. Besides the instances of his expressions already given he writes *suemiudo* (pp. 77, 141) for *shwémýôddô*, while giving a correct explanation of the import of the word. He has *rondai=yôndô*: *Cariani*, as also has Sangermano (pp. 35, 36), = *Karens*, with which may be compared Crawford's (*Embassy to Ava*) *Karians* (p. 354, *et passim*): and many other interesting words and names.


Quirini has further a curious *Miazza Pra Re dell' Ava*, (pp. 79, 151, etc.), evidently meant for *S'inbyūyin* (1763-1775). *Miazza Pra* may possibly stand for *Myëdu* (P'ayâ), a title of that mighty monarch as prince.

## FOLKTALES OF HINDUSTAN.

BY WILLIAM CROOKE, C.S.

### No. 4.—*The Gaḍariyâ and the Rânî of Lâlpur.*<sup>1</sup>

Once upon a time a Râjâ went to hunt in a jungle. As he was returning he reached a great river on the bank of which was a fig tree (*bargad*) and then he sat down to rest. Meanwhile a boat appeared, coming from the direction of the city of Lâlpur. On it a woman was sitting. She looked at the king and let go the iron anchor of the boat into the water. After this she dropped a ruby into the water, and opening her bodice showed him her breast and smiled at him, showing her teeth. Then she raised the anchor and went away in the boat. The Râjâ fell into great fear and returned to his palace, and went to sleep on his couch. Then a hand-maiden brought him his food, but she could not wake him. She returned and told the Rânî, who went herself to the Râjâ, but she could not make him sit up or speak. Then the Rânî proclaimed in the city that whoever could make the Râjâ speak should receive half the kingdom. Many people came and tried to wake him, but no one succeeded. Then a shepherd woman (*gaḍêrin*) came to the Rânî and said to her, "My husband is grazing his sheep in the jungle; if he be sent for he can wake the Râjâ." The Rânî sent her soldiers to bring the Gaḍariyâ. He said: "If one of the king's clerks (*musaddî*) comes and makes a list of my sheep, and the king's soldiers graze them for me, I will come." The Rânî ordered this to be done. So the

<sup>14</sup> Della Vita | di Monsignor | Gio: Maria Percoto | della congregazione di S. Paolo | Missionario ne' Regni | di Ava e di Pegu | vicario apostolico e vescovo Massulense. | libri tre | scritti dal padre | D. Michelangelo Griffini | della medesima congregazione | e | dedicati agl' illustriss. sigg. | deputati della città di Udine. | per li Fratelli Gallici alla Fontana | con licenza de' superiori. The copy I have seen belongs to Bishop Bigandet, kindly lent me by him. It has a seal on the title page:—Missio Barmana \* India \*  \* Oblator B. M. V. \* On the title page also is the very interesting note written in caps:—D. D. JO. BALMAE O. B. M. V. | EPISC. PTOLEMAID. | VICAR. APOSTOL. | AVAE ET PEGV | OL. REGVL. S. PAVLI AP. | PROVINC. TAVRINENS. | DD. DD. | A. MDCCCLIII. The date of the work is gathered from the colophon and other places. It contains pp. X. and 221, octavo. The colophon is worth reproduction here:—Noi Riformatori della studio di Padova. A vendo veduto per la Fede di Rivisione, ed approvazione del P. F. Gio: Tommaso Mascheroni, Inquisitor General del Santo Offizio di Venezia nel Libro intitolato *Della Vita di Monsignor Gio: Maria Percoto, etc.* M. S. non vi esser cosa alcuna contro a Santa Fede Cattolica, e parimenti per Attestato del Segretario Nostro, niente contro Principi, e buoni costumi, concediamo licenza alli *Fratelli Gallici* Stampatori di Udine, che possi essere stampato, osservando gli ordini in materia di Stampe, e presentando le solite Copie alle Pubbliche Librerie di Venezia, e di Padova. Dat li 24. Agosto 1781. (*Andrea Querini* Rif. (*Alvise Vallarezzo* Rif. (*Girolamo Ascanio Giustinian* K. Rif. Registrato in libro a carte 17. a N. 139. Davide Marchesini Seg.

<sup>1</sup> A folktale told by Hîrâlâl, village accountant of Râmgarh, Mirzâpur District, and literally translated.

Gaḍariyā came and sat by the Rājā and after some time he woke. Then the Gaḍariyā asked him what he had seen, which caused him to sleep in this way. The Rājā got up and took the Gaḍariyā with him to the jungle. They reached the same river where the fig tree stood. Then the Rājā told the Gaḍariyā what he had seen. The Gaḍariyā asked what he wished. The Rājā replied that he wished to see this woman. The Gaḍariyā asked if he knew from where she had come and where she had gone. The Rājā replied that he did not know. The Gaḍariyā answered — “As she threw the ruby (*lāl*) into the water, she lives in Lālpur; from her showing you the upper bone (*asthā*) of her chest, it appears that her name is the Bone Queen (*Asthānā*), and as she showed you her teeth, she must be the daughter of the Tooth King (*Dantrājā*).” So they both went off in the direction of Lālpur. They asked every one where Lālpur was, but could get no trace to it. At last, when it was very late, they came to a village, where they saw a man ploughing with a pair of oxen, one very large and the other very small. The Gaḍariyā said to him, “If you could not buy an ox to match the larger of the pair, why don’t you sell the large ox and buy another small one and save a few rupees?” The ploughman answered, “How can I buy or sell?” The Gaḍariyā said to the Rājā, “I know that there is something curious about this ploughman’s wife. Let us stay with him for the night and I will afterwards explain it to you.” So they arranged to stay with him for the night and went on ahead to his house. The ploughman’s wife said, “There is no room here for you, but you can sit a short distance off.” When the ploughman came back from the field and heard what had happened, he made his wife give them a place to stay, and asked them if they would eat anything. They refused, and after some time the Rājā fell asleep in the ploughman’s hut.

The Gaḍariyā remained awake. At midnight a lover of the woman came and went inside. As dawn came he said to her, “Give me some place to stay, as I cannot go away now.” So she told him to go into the large mud granary (*kuthlā*) inside the house, and plastered up the opening with clay. In the morning the Rājā and the Gaḍariyā wanted to go on, but the ploughman would not let them go till they had eaten. Then the Gaḍariyā said to the ploughman, “There is something in your granary which does not grow in our country. Let us take it and we will convey it to our land and grow it there.” The ploughman agreed to let them have it, but his wife objected. The Rājā said, “Why do you object to give us such a trifle?” Then they opened the granary and the man appeared, whom, having made over to the ploughman, the Rājā and the Gaḍariyā went their way.

As they went on they came to a garden which was in charge of a gardener woman (*mālin*) and there they halted. She used to supply the Rānī of that land with flowers. The Gaḍariyā, knowing that it was the Rānī, who had come in the boat, sent a message to her by the Mālin that the traveller, whom she had met near the fig tree, had arrived. The Rānī put some gold coins (*ashrafi*) in a tray, and covering them with rice secretly, gave it to the Mālin, and, as if to show her displeasure with her, marked her five times on each cheek with black, and told her to give the tray to the traveller and dismiss him from her house. If she failed to do so she would have her children forced to work at stoking the furnace of the grain parcher. The Gaḍariyā, when he heard the account of the Mālin’s interview with the Rānī, said: “There are still ten days of the dark-fortnight remaining. When the light-nights come you will obtain an interview.” When that time elapsed he again sent the Mālin to inform the Rānī that the traveller still awaited her pleasure. The Rānī again appeared displeased, and gave the Mālin, as before, a tray filled with gold coins for the traveller, and, marking each of her cheeks with five lines of white dismissed her. Then the Mālin came back, and striking the Rājā with a house broom (*barhā*), ordered him and his companion to leave her house. After five days the Gaḍariyā again sent the Mālin to the Rānī to announce that the traveller was still waiting. The Rānī again appeared displeased and pushed the old woman out of the wicket of her palace. But the Gaḍariyā consoled her and enquired what had happened. Then he told the Rājā, “The Rānī means that it is by this wicket you are to go and visit her.”

When night fell the Rājā went to the wicket. When he arrived there he found a silken string hanging from the roof of the palace. The Gaḍariyā said: "Ascend by this cord and visit the Rānī."

He went up, found the Rānī there, and sat down beside her; but through modesty he chanced to sit by the end of her couch, and the Rānī, believing him to be a fool, gave him some *pān* and dismissed him. On his return he told the Gaḍariyā what had happened, and he replied: "Well, as you did not obey my orders, you will not see her again."

Then the Gaḍariyā purchased a small tent and he and the Rājā got themselves up as ascetics (*sādhus*) and stayed outside the town. He told the Rājā to personate an image of Śiva, and if anyone came to sit motionless and silent. He himself took a rice pounder (*mūsāl*) and went about the city saying, "I have worshipped Māhādēva for 12 years and in answer to my austerities he has appeared on earth." All the people came to worship the deity. Finally the Rājā of the land and his daughter the Rānī came to worship. The Gaḍariyā stopped him outside and said: "If you want to do worship, you must dismount and enter on foot." So he worshipped, and after him the Rānī,—she who had gone in the boat,—came to worship. The Gaḍariyā made her too come in on foot. As she came in the Rājā, suspecting who she was, opened his eyes. The Gaḍariyā said, "All my trouble is wasted." Thus the Rānī was alarmed at seeing that the god had come to life, and went and told her father, the old Rājā, who came and offered the Gaḍariyā a handsome reward to take the deity out of his land, lest he should incur his curse. Finally the Gaḍariyā obtained a *karor* of rupees from the old Rājā. When he got the money he and the young Rājā left the place.

They went on to a neighbouring city, and then the Gaḍariyā sent for a goldsmith (*sunār*) and had a quantity of splendid jewellery made. Then he dressed the young Rājā in women's attire and adorned him with the jewellery, and promised to bring him back to the old Rājā's city and again introduce him to the young Rānī, but that he was not to come until the Rānī gave him leave. The Gaḍariyā then purchased a fine horse and a litter (*pālki*). He mounted the horse himself, and took the young Rājā in women's dress in the litter. When the old Rājā heard that this equipage was approaching he went out to meet them and escorted them to his palace. The Gaḍariyā said to the old Rājā: "I am a Rājā myself and this lady is the wife of my younger brother who has gone on his travels. I am going to search for him: meanwhile I request that you will allow this lady, my sister-in-law, to stay in the female apartments." The Rājā said, "I agree. She can remain with my daughter." So the young Rājā went into the female apartments, and the Gaḍariyā went away on pretence of searching for his missing brother.

Then the young Rājā in women's attire stayed with the Rānī. Some time after, one of the handmaidens suspected that he was a man in disguise and told the Rānī's brother. So he went to the Rānī and said, "I must see the person that is with you, as I suspect he is a man, not a woman." The Rānī said, "If you see her it must be in private, and you can come after four days and investigate the matter." When he had gone away the Rānī said to the young Rājā, "There is an inner room in the palace and in it is a well. Stand inside with a drawn sword, and when my brother comes in cut off his head." So on the day her brother was expected she shut up the Rājā in the inner room, and told her brother to go in and make his inquiries. As he came in the Rājā cut off his head and flung his body into the well. Then the Rānī advised him to go back to the Gaḍariyā and let him out by the secret wicket of the palace.

The Rānī then raised an outcry and said that her brother had eloped with the lady who was in her private apartments. Hearing this news her father, the old Rājā, was much distressed in mind: and the Gaḍariyā dressed the young Rājā in his own clothes and sent him back to the palace with instructions to demand the return of his wife, to listen to no excuses, and only to withdraw his claim when the old Rājā agreed to marry him to his daughter. This all happened as the Gaḍariyā instructed him. The old king was deeply ashamed that his son had eloped with the lady. So he was obliged to assent to the Gaḍariyā's terms. So in the end the Rājā married the Rānī and they lived happily ever after — and the Gaḍariyā was suitably rewarded.



## MISCELLANEA.

## SANSKRIT WORDS IN THE BURMESE LANGUAGE.

The note under the above heading, *ante*, Vol. XXI. p. 94, is interesting as drawing attention to the use of Sanskrit words in the far East, and it must be admitted that all the Burmese words mentioned in it are clearly derived direct from Sanskrit and not through Pāli. At the same time I can scarcely agree with the learned author in considering that any of such words relate to social life. It would seem, on the contrary, that they relate almost entirely to the ideas of philosophy, of theology, and of astrology, which are precisely the subjects in which Sanskrit words have made most headway in the Non-Aryan languages of Southern India. Most of the latter class of languages in the Far East, (Chinese forming a noteworthy exception), would indeed seem to be deficient in the more abstract terms which they have consequently borrowed from the Sanskrit. In the case of Burma, where partial civilisation was introduced by the Buddhist missionaries from India, it is natural to find a considerable number of the more abstract terms derived from the Pāli, and such words are, as a general rule, transliterated according to the old system of Burmese vowel-sounds, thus showing that they were introduced at a period not long subsequent to that when the language was reduced to writing. It seems, however, pretty certain that from very ancient times indeed the kings of Burma kept Brāhman astrologers at their court for the purpose of making forecasts, fixing dates, and what not. Now the Brāhman have unquestionably always used Sanskrit words in performing their duties, — indeed they would most certainly eschew any Pāli books on astrology and cosmogony, even if such existed. It is natural also that they should interlard their reports and speeches as much as possible with Sanskrit words, (the more high-sounding the better,) for the purpose of adding weight and abstruseness to their rigmatoles, and a certain proportion of such words would thus come to be adopted by the Court, and thence by the more cultivated classes. Further, the courtiers would gladly adopt from the Brāhman any grand Sanskrit titles which might please the king's ear, and thus in both these ways a certain number of Sanskrit words would creep into the language, though owing to the circumstances of their introduction probably not into common use. A further source for the supply of Sanskrit words would be translations from books in that language, which

have undoubtedly from time to time been made in Burma.

It is natural therefore that there should be a certain number of Sanskrit words in Burmese relating to philosophical pseudo-scientific and courtly expressions, but we should certainly be surprised to find any such terms in common use, even at this epoch. The list of words given by Mr. Taw Sein-Ko scarcely supports Dr. Trenckner's theory of an early Pāli form, and so far as internal evidence goes they would seem to have been borrowed at a comparatively late epoch in one of the ways above mentioned.

To illustrate this position we will discuss serially the twenty-one words adduced.

The first of these is *adhvan* अध्वन, which is principally used in Sanskrit as an astrological term, signifying the 'orbit' or 'way' of the heavenly bodies, from which the meaning in Burmese of 'length, duration' is obviously a derivation. The word is, however, an extremely rare one, and its meaning would probably not be understood by nine educated Burmans out of ten. The use of the short tone in this, a word of Sanskrit origin, is noteworthy.

The form which the word *amrita* (अमृत) has assumed in Burmese is a decidedly anomalous one, though it is more than doubtful whether the penultimate vowel in the Burmese form of it had formerly the value (ɔ) attributed to it by Mr. Taw Sein-Ko, who, it may be remarked, gives no reasons for adopting this spelling. The final letter also is given as *k* and not *t* in Dr. Judson's dictionary, no alteration, moreover, having been made in this spelling by the late "Spelling Reform Committee" of which Mr. Taw Sein-Ko himself was a member. This being so, the Burmese word would be transliterated *amraik*, adopting the modern pronunciation of the penultimate vowel. That the letter had always the *ai* sound is almost certainly not the case, though it does not by any means follow that it was always pronounced *ɔ*, as it still is when final. But from this very fact of the change of the vowel sound it can be shown that the word *amrita* was adopted into the Burmese language at a comparatively late period, long after it was first reduced to writing by the Buddhist missionaries. For it may be taken as granted that this vowel belonged originally to the *u* 'varga' (so to speak) and not to the *i* one, and it seems incredible that a Burman in trying to pronounce the vowel sound in *amrita* should render it by *u*, *ɔ*, &c. On the

<sup>1</sup> [The *t*, *ante*, Vol. XXI. p. 95, is a misprint for *k*: see also my note on an analogous spelling, *ante*, Vol. XXI. p. 193.]—ED.

other hand, the vocalic *ri* of the Sanskrit would be naturally rendered first by *ri* in Burmese, (the *r* being still extant,) after which the strengthening or *ṛiddhi* on the elision of a final *a*, of the vowel *i* to *ai*, (the modern sound of the vowel) though somewhat anomalous in Burmese is a perfectly legitimate example of the compensation for the loss of a vowel common in many languages. The late date of the introduction of this word into Burmese is also borne out by the final letter *k* which shews that the modern practice of confusing the sounds of final *k* and *t* was already in existence. The application of the epithet *amraik* (*amrita*) to the Buddhist *nirvāṇa* is obviously modern and needs no discussion here.

According to the corrected spelling, the Sanskrit *abhisheka* (अभिषेक) is represented in Burmese by *bhisik*, (not *bhisik*), which word is if anything rather nearer to the Pāli than the Sanskrit. This is, however, a matter of small importance, as this word was very probably indeed introduced by the Brāhmins with the king of Burma. It may be added that the fact of the penultimate vowel in the Burmese form being *i* and not *é* is a proof of its late introduction (see *amrita*).

With regard to *chakra*, चक्र (transliterated by *chakra* in accordance with the Burmese tendency to throw the accent on the second syllable), this word originally meant the disc of Vishnu and has since come to mean any supernatural weapon. The Burmese use it particularly to denote the weapon of Sakrā (see below), but a far commoner word is *chak*, which is obviously derived from the Pāli *chakka*. We have therefore in Burmese two forms of the original root, one of which is very commonly used, and has formed compounds with several indigenous words, whilst the other is comparatively rare and is used principally in the language of flattery and in the more 'high-falutin' books. Under these circumstances the inference is irresistible that the former or Pāli word was that originally used, and that the Sanskrit word has been introduced subsequently by some courtly scholar.

*Chakravāla*, चक्रवाल meant originally in Sanskrit the range of mountains supposed to encircle the world, but in Burmese it means generally the world itself. The received cosmogony in Burma with its central Mrang 8-mōr<sup>2</sup>, (Mēru) mountain,

&c. &c., is so obviously of Brahmanical origin that little importance could in any case be attached to this word. It seems very probable that the Burmese have derived their cosmogony from the Brāhman astrologers at the Court.

The same observations apply to *chakravati*, 'universal ruler,' as to *chakra*, the word having probably come into use through the courtiers at the king's court, (and who are more cunning flatterers than the Brahmins?). The last syllable we would derive direct from the Sanskrit nominative *vartī*, the Burmese phonological ideas coinciding very much with those of the old speakers of Pāli.

*Chaṅkram* चङ्क्रम्. This seems to be rather a doubtful Sanskrit word, — at any rate it is not given in Monier Williams' *Dictionary*. There may possibly be such a word with the meaning "promenade" derived like *chaṅkramā* from *kram*, but, so far as we can see at present, authority is wanting, and such being the case it is unnecessary here to discuss further this word.

The Sanskrit *dravya* द्रव्य, meaning 'stuff' or 'wealth,' (and generally used in Southern India with the latter signification) becomes *drap* in Burmese spelling, but is there used solely in philosophical works to signify 'substance' or 'matter,' and has never come into common usage. It is evidently a purely scientific term probably introduced by some translator of a Sanskrit work on philosophy. As regards the word for planet (*groh*) we need only say that if any word was likely to be introduced by the Brahman astrologers it would be this.

The Sanskrit *kalpa*, कल्प, and the Pāli *kappa* have both derivatives in Burmese, namely *kambhā* and *kap*, but as precisely the same observations apply to these as to *chakra* and *chak* it is unnecessary to discuss them further.

*Mrigasiras* मृगशिरस् and *Pushya* पुष्य, are merely the names of two lunar *nakshatras* and it is therefore natural to find the Burmese equivalents derived from Sanskrit and not from Pāli.

*Parisat*, (as it is now spelt, — not *parisad*) is defined in Judson's *Dictionary* as a 'religious assembly,' but it is also used for an assembly in general. The original Sanskrit word means rather a 'council,' as in a Court, or an assembly of ministers, and it is not a violent assumption to

<sup>2</sup> [It would be interesting to know how the author would account for *mōr* = Mēru.] — Ed.

<sup>3</sup> Mr. Taw Sein Ko is doubtless right in deriving this word from *kalpa*, but at the same time the words *allāpa* — *llāpa* quoted by him are always pronounced, in Arakan

at least, as spelt, and not as *allāpa* — *saṅlāpa*. The change of final *l* to *n* is however not unknown in the Tibeto-Burman family, cf. Lushai *lōl*, and Southern Chin *lōn*, 'a chief.'



suppose that it was so first used by the Brāhmins in the king's court, the use of the word becoming afterwards more generally extended.

As with *chakra* and *kalpa*, so has the Sanskrit *prakṛiti* प्रकृति (not *prakati*) two derivatives in Burmese one direct from Sanskrit and the other (*pakati*.) from Pāli, and as with those words the latter is the more commonly used.

The Sanskrit *prāsāda* प्रासाद (Burm. *prāsadd*), means 'a palace,' and although the word has now come to mean a pointed turret, wherever placed, it seems probable that it first meant the king's palace, as consisting originally mainly of this kind of building, and has thence come to mean generally this peculiar architectural ornament. The latter would seem to have been introduced from China at a comparatively late period, and it is unlikely that the early Buddhist monks (coming as they did from India), adorned their monasteries with them, as is the custom now-a-days.\*

The fact of *pritta* (from the Sanskrit *prēta*), being spelt with an *i* instead of an *ē* is fairly conclusive that this word was introduced at a comparatively late period when the modern pronunciation of penultimate *i* as *ē* had become established. This word has not the meaning assigned to it in Sanskrit and it is met with principally in books.

The Pāli form *isi* of the word *rishi* रishi is found in Burmese (at least according to Dr. Judson), as well as in Talaing, but *rasé* or *yabé* (for *rishi*) is undoubtedly more generally met with. Practically in Burmese it is however more used as a title of respect than otherwise, and looking to the fact of the Pāli term being generally used by the Talaings it would seem probable that the Sanskrit word has with the Burmans superseded the Pāli one, owing to its being more 'high-falutin' and therefore more likely to please the monk addressed.

The term *samudará* for 'sea' has in Burmese never in the slightest way supplanted the vernacular *panglay* (pinlè) and it is used almost entirely for purposes of metaphor. It was therefore probably introduced at a late period by some philosophical writer.

The next word, *Sāriputtara*, is the only one which I think in any way supports Mr. Taw Sein-Ko's case, and it is undoubtedly remarkable as noted by him that the chief disciple of Gautama-Buddha should be known in Burma by his Sanskrit appellation.

\* [The ancient remains in the Talaing Country do not bear out this idea.]—ED.

\* The popular etymology of this word would seem to be responsible for this alternative spelling. Many cases of

It is however possible that this name may have become popularised through a Burmese translation of some Sanskrit Buddhist work, in which this disciple formed a prominent figure; but the matter requires further investigation.

*Sattava* has the meaning in Burmese only of a 'rational being,' though in Sanskrit besides the common meaning of 'goodness' it denotes beings in general, and not merely rational ones. It seems probable that the Sanskrit form of this word (which is mainly used in philosophical works), was adopted in Burmese, because in that language the Pāli root *satta* would have been identical with *satta* "seven," and might have led to confusion.

Last on the list given by Mr. Taw Sein-Ko is *Sikrā*,<sup>5</sup> (whose name is however more correctly spelt by Dr. Judson as *Sakrā*.) and who is styled by him the "Recording Angel of Buddhism." In giving this personage the latter title however the learned writer must surely have allowed this religious zeal to overstep his discretion, as a very little inquiry would have shown him that the popular Burmese "Thajā" is simply our old friend Indra (*Sakra*) somewhat altered to suit Burmese (not Buddhist) ideas. In spite of their Buddhist professions no people are less atheists than the Burmese, and in addition to the old *nāt* or spirit worship (common to all races of the Tibeto-Burman stock), they have adopted as a superior kind of spirits many of the Hindu gods.<sup>6</sup> Indra (*Sakra*) is naturally the chief of these, and has from one cause or another come to occupy a very conspicuous place in Burmese ideas. Now however much the Buddhists in India may have found it expedient to adopt the Hindu cosmogony it is very unlikely that the early Buddhist missionaries in Burma, finding themselves amongst a Mongoloid race of spirit-worshippers would have dragged any Hindu gods into their religious system; and the absence therefore of a Pāli synonym is easily explained. It is true that in several of the *Zits*, the *Sakrā-mang* (Thajā-min) is brought in as a kind of *Deus ex machina*, but no argument can be drawn from this until the date and place of origin of these stories is more definitely ascertained. (The fact of *Sakrā* (Indra), being made to figure favourably in Buddhist stories would seem to imply that this god was very popular amongst the Hindus converted by Buddhism, and hence it was considered expedient to incorporate him into the Buddhist system). So warped have the modern

wrong spelling in English can be shown to be due to this cause.

<sup>5</sup> The word *dēva* is commonly understood to mean a spirit or fairy by the Burmese.

ideas of *śakra* become that it is even supposed that there is a whole class of spirits of that name of whom *Sakra-mang* (Indra) is chief, but never until now we fancy has that worthy figured as the Buddhist Recording Angel. Truly, *mutato nomine de te fabulae narrantur*.

In connection with *Śakra* it may be noted the well-known Burmese *sankran* is obviously derived from the Sanskrit *Sankrānti*<sup>7</sup>, meaning the passage of the sun from one sign to another. It may be predicated with equal certainty that both words were introduced by the Brāhmanas<sup>8</sup> at the king's court.

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#### A NOTE ON THE NAME SHWE-DAGON.

The name *Shwē-Dagôn* has always been a stumbling-block to antiquaries. It is now spelt *Takun* and pronounced *Dagôn*. But in the last and earlier centuries it was evidently also pronounced *Digôn*, for Yule, *Hobson-Jobson*, s.v. *Dagôn*, quotes Pinto, 1546, to this effect, and the word is always *Digon* in Flouest's account of his travels in 1786.<sup>1</sup> It is always *Digon* (except once: "*Digone capitale del Pegù*," p. 149) in Quirini's *Vita di Monsignor G. M. Percoto*, 1781: and it is *Digon* in a map by Antonio Zultae e figli, Venezia, 1785.

Yule further quotes Gasparo Balbi, 1585, for *Dogon*, and Fitch, 1587, for *Dogonne*. *Dogon* also occurs in eight of Van der Aa's maps in my possession dated 1720: and *Dougou* in French maps, dated 1705, 1710, 1720 and 1764. The modern pronunciation of the word was used in 1755, for Yule quotes the *Oriental Repertory* both for *Dagon* and *Dagoon*. Symes, *Embassy to Ava*, 1803 (pp. 18, 23) has *Dagon*. Crawford, 1829, *Embassy to Ava* (pp. 346, 347) calls it *Dagong*. There is further a curious word *Toedegon* in one of Mortier's maps, 1740.

In the Pôgûg daung Inscription, 1774 A.D., the shrine is called, in Pāli, *Digumpachēti*, so that the Burmese *Dagôn* (= *Digôn*) = the Pāli *Digumpa*. The form *Digôn* would be a legitimate equivalent in the vernacular for *Digumpa*. *Pace* Forchhammer, *Notes on the Early Hist. and Geog. of British Burma*, No. 1, the name of Rangoon, or more correctly of the town round the *Shwē-Dagôn* Pagoda, then newly restored and enlarged, in the

*Kalyāṇi* Inscriptions, (1476 A.D.) is *Tigumpanagara*, and not *Trikumbha*<sup>2</sup>, or *Tikumbha*<sup>3</sup>, as he says, following the modern (false?) Palicism of the Burmese *literati*, who always write *Tikum-bha* and *Tikumbhachēti*. Whether *Digôn* or *Dagôn* is a Burmese derivative from a Pāli form *Tigumpa* or *Digumpa*, or whether the latter are false Palicisms for the Burmese word is not yet certain: but the presumption would be in favour of the latter hypothesis. We then have to fall back on *Digôn* or *Dagôn* as an indigenous or borrowed word.

Now the modern Anglo-Indian word *dagoba*, formerly also *dhagope*, *dagop* and *dhagob*, is no doubt derived ultimately from the Pāli (and? Prakritic) *dhātugabbha* = Skr. *dhātugarbha*, which in modern Sinhalese is *dāgaba*. It means a receptacle for Buddhist relics, but, literally, an inner chamber for deposits (*ādvov*, *cella*). Yule says that to derive *dagôn* from the same source as *dagoba* is mere guess-work. There is, however, more in favour of this derivation than of any other yet produced, so far as I know. Thus, we have *dāgaba*, Sinhalese, admittedly from *dhātugabbha*, and as far back as the 16th century we have a persistent word *tigumpa* or *digumpa* (= *dagôn*, *digôn*) in Burma with the same meaning. Until a clear derivation is made out, it is, therefore, not unsafe to say that *dagôn* represents some mediæval Indian current form of *dhātugabbha*. This view is supported by the word *gompa*, used in the Himalayas about company of priests, a Buddhist shrine, which looks primæval to *Pugāra*, and as far back as the half of the compound *dhātugabbha*.

The derivation of *Dagôn* from a Talaing word *Takkun*, and the legend<sup>4</sup> attached thereto, may be safely discarded as folk-etymology, and the derivation from *tikumbha* or *trikumbha* is even more open to the charge of guess-work, though accepted by Yule, who follows Forchhammer blindly, as final. For, in the first place, either form is a doubtful reading from the *Kalyāṇi* Inscriptions; in the next place neither *Trikumbha-nagara*<sup>5</sup> in Sanskrit nor *Tikumbha-nagara* in Pāli would mean 'Three hill City', as Forchhammer, *loc. cit.*, says, *kumbha* being in no sense a 'hill,' which is *kūṭa*; and in the third place, there are not (*pace* Forchhammer)

<sup>7</sup> [But see my note Vol. XXI. p. 193 ante, on this word.] —Ed.

<sup>8</sup> It is curious to note how in some parts of the *Zāts* the Brāhman is made to play the part of the modern 'villain,' whilst at the same time he is always resorted to for purposes of divination and state-craft.

<sup>1</sup> *T'auing Pao*, Vol. I. Les Français en Birmanie au XVIIIe Siècle, *passim*.

<sup>2</sup> Yule, *Hobson-Jobson*, s.v. *Dagon*. *British Burma Gazetteer*, s.v. *Shwēdagôn*.

<sup>3</sup> The form *Tikum[bha]nagara* is comparable with *Kāṭasa[bha]pabbatachētiya* in the *Kalyāṇi* Inscriptions, where *bha* has been clearly interpolated. I understand that there are other instances of such insertions of *bha* in the "Pāli" writings of the Talaings.

three hills on the site of the Shwê-Dagôn Pagoda at Rangoon.

There is another Shwê-Dagôn at Martaban, now said to be so-called because it was founded

at the same time as the great Shwê-Dagôn at Rangoon, but it is quite possible that it was really so named because it also was a 'golden dagoba.'

R. C. TEMPLE.

### NOTES AND QUERIES.

RATANASINGHA—SHWEBO—MOUTSHOBO—  
KÔNGBAUNG.

The Burmese are so fond of Pāli designations for places in their epigraphic, official and historical documents, that it will be necessary, as these are further studied, to prepare a "classical map" of Burma. This I hope to do before very long.

The name above given, Ratanasīṅgha, or as the Burmese pronounce it Yedanāḍēngā, is typical of these classical and semi-classical names, of which many are quite modern inventions. The second part if it is not *saṅgha*, as Gray in his *Alompra Dynasty* supposes, but *siṅgha*.

There are three Burmese words, all having the same phonetic value, viz., *ḥēngā*, which are written respectively *siṅga*, *siṅk'a*, and *siṅg'a*. *Siṅga*<sup>1</sup> is a kind of gold used in ornaments. *Siṅk'a* is said to mean 'the Capital.' *Siṅg'a* is said to mean 'a meeting point, a place where four cross-roads meet.' The Burmese meaning attached to the name Ratanasīṅgha is 'the meeting point of the treasures.'

The Pāli word for *siṅga* is *siṅgā* = Skr. *śringā* and *śringī*. *Siṅg'a* appears in Pāli—however *ka*, and in Skr. as *śringāṭṭha* and *śringāṭṭha* otherwise, *ṅk'a* I cannot trace in the classical language, but it would apparently be a legitimate enough derivative from the root common to *siṅga* and *siṅg'a*. All the three words, and at any rate *siṅga* and *siṅg'a*, are traceable to a stem, which in Skr. is *śringā*, 'a top or summit.'

*Ratana* is the Pāli form of the Skr. *ratna*, 'a gift, a treasure,' and appears in the classical name for two famous Burmese towns, viz., Yedanāpūyā and Yedanābôn. Yedanāpūyā = Ratana.

<sup>1</sup> It is also written with its true Pāli form, *siṅgā*. See below in the text.

<sup>2</sup> Ratanasīṅgha in Phayre, *Hist. of Burma*, p. 152.

<sup>3</sup> Parāwadi, Pāli Sarāvati, (= ? Skr. Sarāvati) was a division of the old Talaing kingdom of Pegu (Hamsāvati in Pāli), and is now the Tharawaddy District.

<sup>4</sup> [The *ts* in this word and the *ts* of Phayre's form of it (see next note) are interesting. The letter pronounced by the Burmese as *s* is the *ch* of the Nāgarī Alphabet, and was always represented by the school to which Phayre and the writers of his time belonged by *ts*, for some reason I have been unable to ascertain. The aspirated form, pronounced by the Burmese as *s*, (= *chh* of Nāgarī), Phayre and the others wrote *ts* and

*pura* = Ava, as the English pronounce the well-known word, = Awà and Inwà, as Burmese pronounce it. Yedanābôn = Ratanapūyā = Mandalay.

Ratanasīṅgha<sup>2</sup> = Shwēbô, the first Capital of the Alompra Dynasty and the home of Alaungp'ayā (Alompra) himself.

Shwēbô, as the town is now known, is the Moutshobo of Phayre and the old histories, documents and maps.

Near Shwēbô is a famous reservoir, known as Kôngbaung, and hence to the Burmese the two names have become synonymous. They so appear in the title of the eighth king of the Alompra Dynasty, 1387-1346 A. D., who is known to us as Parāwadi (Tharawaddy), his title as prince,<sup>3</sup> but to the Burmese as Shwēbô or Kôngbaung, his title as king.

R. C. TEMPLE.

Moutshobô<sup>4</sup> represents the Burmese word Mōksôbô (spelt Mus'gôp'ô8), the old name for Shwēbô. It means the cooking-place (*p'ô8*) of the hunter (*mus'ôg*, pronounced *mōksô8*).

There is a curious legend attached to this name. When the Talaings in 1751 A. D. turned out the Burmese (Taung-ngū) Dynasty of Ava there was current a prophecy that one of the *p'ô8* (an apparent pun on the word *bô8*,<sup>5</sup> spelt *bôl*, = Pāli, *bala*, a leader) would restore the Burmese line. At that time there were three towns having the suffix *p'ô8* (*bô8*) to their names, viz., Mōksôbô, Okp'ô8 now a deserted town in the Mandalay District, and a third, whose full name and site are now forgotten, in the Magwé District. The duty of turning out the Talaings fell four years later to Mōksôbô, under the leadership of Alaungp'ayā.

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often also *ts*. This last arose from assimilation to the other aspirates they employed, such as *kh*, *hg*, *ht*, *hd*, &c., in place of the usual *kh*, *gh*, *th*, *dh*, &c. This latter habit arose from the pronunciation of the Nāgarī *s* by the Burmese both as *p* and *ḥ*, which these writers represented by *th*, as in English. Hence *ts* really = *s* and Moutshobo = Mous'obo. The pronunciation of *mus* in the above word is gauged by Phayre's writing it *mu*. Moutshobo and Muthsobo are in fact nothing but attempts to transliterate the characters represented by Mus'obo.—ED.]

<sup>5</sup> [Phayre, *Hist. of Burma*, p. 150, explains "Mphsôbô" as the home of the hunter-captain, i. e., *mōksô8*, hunter, *bô8* (l), leader.—ED.]

## A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS OF DHAMMACHETI.

1476 A. D.

BY TAW SEIN KO.

(Continued from page 17.)

ON arrival at Kusimanagara, Uttarājivamahāthēra embarked in a ship, accompanied by many other priests and by a *sāmaṇēra*, whose age was fully 20 years. Who was this *sāmaṇēra*? Why was he called *Chhapasāmaṇēra*? His parents were natives of *Kusimaratt̃ha*, while he himself was a pupil of *Uttarājivamahāthēra*. He was called *Chhapasāmaṇēra*, because his parents were natives of a village called *Chhapata*, in *Kusimaratt̃ha*.

*Uttarājivamahāthēra* embarked in a ship and set out for *Laṅkāḍīpa*. On his arrival there, the *mahāthēras*, residing in *Laṅkāḍīpa*, came together in a body and accorded him a meet reception. As they were well disposed towards him they said: "We are the spiritual successors of *Mahāmahindathēra*, who established the Religion in *Laṅkāḍīpa*, while you and the other priests in your company are the spiritual successors of the two *mahāthēras*, called *Sōpa* and *Uttara*, who established the Religion in *Suvappabhūmi*. Let us all, therefore, perform together the ceremonies incumbent upon the Order." Having spoken thus, they performed the *upasampadā* ordination on *Chhapata*, the twenty-year old *sāmaṇēra*.

After this, *Uttarājivamahāthēra*, having accomplished the object of his visit, namely, the worshipping, &c., at the shrines in *Laṅkāḍīpa*, made preparations to return to *Pugāma*.

Then the priest *Chhapata* thought thus: "If I were to return home with *Uttarājivamahāthēra*, owing to the impediments caused by my relatives, I should not be able to enjoy that peace and quiet, which are conducive to the study of the *Tipiṭaka* together with its commentaries. It is, perhaps, advisable, therefore, that I should, with the permission of the *mahāthēra*, remain in *Laṅkāḍīpa*, and return home only after I have mastered the *Tipiṭaka* together with its commentaries." Accordingly, *Chhapata* asked permission from *Uttarājivamahāthēra* and remained behind in *Laṅkāḍīpa*.

*Uttarājivamahāthēra*, accompanied by his large company of *śrāvaka*, embarked in a ship, and returned to *Kusimanagara*. Thence he proceeded to *Pugāma*, and took up his residence there.

Meanwhile, the priest, *Chhapata*, by dint of hard study, had acquired a knowledge of the *Tipiṭaka* together with its commentaries; and, as he had completed his tenth year in orders, he acquired the designation of *thēra*. Being now desirous of returning to *Pugāma*, he reflected thus: "If I were to return home alone, and if, in the event of the death of *Uttarājivamahāthēra*, I did not wish to associate with the priests of *Pugāma* in the performance of ecclesiastical ceremonies, how could I, in the absence of a *pañchavaggagāra*, perform such functions separately? It is, perhaps, proper, therefore, that I should return home in the company of four other priests, who are well-versed in the *Tipiṭaka*."

After reflecting thus, he appointed *Sivalithēra*, a native of *Tāmalitthi*,<sup>13</sup> *Tāmalindathēra*, the son of the *Rājā* of *Kambōja*, *Ānandathēra*, a native of *Kiñchipura*, and *Rāhulathēra*, a native of *Laṅkāḍīpa*, to accompany him, and, embarking in a ship, returned to his native country. These five *mahāthēras* were well-versed in the *Tipiṭaka*, and were learned and able; and, among them, *Rāhulathēra* was the ablest and the most learned.

On the arrival of these five *mahāthēras* at *Kusimanagara*, the time for journeying on to *Pugāma* was unseasonable, because of the approaching *vassa*, and they, accordingly, observed their *vassa* at *Kusimanagara*. The site and walls of the monastery, where they spent the *vassa*, may be seen to this day, on the south side of *Kusimanagara*. At the conclusion of the

<sup>13</sup> *Tāmalitthi* is probably *Tamluk* in Bengal; *Kambōja* is either *Cambodia* or the *Shān States*, and *Kiñchipura* is probably *Conjeeveram* in *Madras*.

observance of the *vassa*, Chhapatamahāthēra celebrated the *pavāraṇā*, and set out for Pugāma, accompanied by the four *thēras*.

Meanwhile, a few days before the arrival of Chhapatamahāthēra, Uttarājivamahāthēra had died.

On reaching Pugāma, Chhapatathēra heard that his own teacher, Uttarājivamahāthēra, was dead, and repaired to his tomb and performed such acts as that of making obeisance and asking the forgiveness of the deceased. He then took counsel with the four *thēras*, addressing them thus: "As the *mahāthēras* of Laṅkādīpa associated with our teacher, the venerable Uttarājivamahāthēra, in the performance of ecclesiastical ceremonies, it is proper that we should now perform such functions after associating ourselves with the priests of Pugāma, who are the spiritual successors of Sōpatthēra and Uttarathēra. However, our teacher, Uttarājivamahāthēra, who was a native of Rāmaññadēsa, was formerly the sole Head of the Church: but now, the priests of Marammadēsa<sup>14</sup> have become Lords of the Church; and we are not disposed to associate with them in the performance of ecclesiastical ceremonies." Thus, through pride, Chhapatamahāthēra declined to associate with the priests of Pugāma in the performance of ecclesiastical ceremonies, and he performed such functions separately.

It should thus be borne in mind that, in the year 543,<sup>15</sup> Sakkarāj, and the 124th year that had elapsed since the introduction of the Religion to Pugāma in Marammadōsa from Sudhammanagara in Rāmaññadēsa, the Religion from Laṅkādīpa was established in Pugāma.

At that time, a king, called Narapatijayasūra, was ruling in Pugāma. He conceived a feeling of great esteem and reverence for the five mahāthēras, and, after having had a bridge of boats constructed on the great river Īrāvati (*Irrawaddy*), ~~concocted a plan to perform the upasampadā~~ ordination on the many priests who desired to receive it. In consequence of this, the mahāthēras gradually gained influence and their following grew in numbers.

One day, the king ordered ~~for a festival to be held~~ to be held in honour of the occasion of his giving a great offering to the ~~four mahāthēras~~. In that occasion, Rāhulathēra saw a beautiful dancing-girl, and ~~was of his delight in~~ ~~asceticism~~ became burdensome to him. He longed to be a layman, and made preparations to carry out his object. Chhapatamahāthēra and the three other mahāthēras repeatedly expounded religious discourses to him, and, in a body, entreated him to turn away from the course he had resolved to take. But the religious discourses expounded by the four mahāthēras, by way of admonition, were of no avail in turning his mind. They, therefore, said: "Brother, we have expounded to you various religious discourses by way of admonition, and yet, we have not been able to turn you away from your object. Such being the case, do you forbear to become a layman here, but go to Rāmaññadēsa, and there embark for Malayadīpa, where you may carry out your wish." Being repeatedly urged to adopt this course, he went to Rāmaññadēsa, and thence by ship to Malayadīpa.

Now, the King of Malayadīpa was desirous of learning the *Vinaya*, and Rāhulathēra taught him the *Khuddasikkhā* together with its commentary, and instructed him in the meaning of the text of the whole of the *Vinaya*. The King was pleased with the *thēra*, and presented him with an alms-bowl filled with many kinds of gems. Rāhulathēra accepted the gift, became a layman, and married.

Subsequently, of these four mahāthēras, Chhapatamahāthēra died, and the surviving three mahāthēras, namely, Sīvalimahāthēra, Tāmalindamahāthēra, and Ānandamahāthēra, continued to maintain the Religion in splendour in Pugāma.

One day, the King of Pugāma, having conceived a feeling of esteem and reverence for the

<sup>14</sup> Burma proper, as distinguished from Rāmaññadēsa, the land of the Taluings.

<sup>15</sup> This yields the date 1181 A.D.



three *mahāthēras*, presented them with three elephants. The two *mahāthēras*, namely, Sīvalimahāthēra, and Tāmalindamahāthēra, liberated their two elephants in a forest. But Ānandathēra, saying to himself: — “I shall make a present of my elephant to my relatives living in Kiñchipura,” proceeded to Kusimanagara and shipped it off. The two *mahāthēras* then said: ‘Brother, when we received our elephants, we set them free in a forest. Why have you caused pain to an animal by making a present of it to your relatives? Your action is improper.’ Ānandathēra replied: “Why, Reverend Sirs, have you spoken to me in this manner? What! Reverend Sirs, has not the Blessed One declared that kindness to one’s relatives is a sacred duty?” The two *mahāthēras* continued: “Ānanda, you are indeed headstrong. If, brother, you will not accept the advice and admonition from elders like us, do you perform your ecclesiastical ceremonies separately, and we shall perform ours in like manner.” Thenceforward, the two *mahāthēras* performed their ecclesiastical ceremonies separately, and Ānandathēra performed his likewise.

In course of time, Tāmalindamahāthēra, for the benefit of his pupils, who were learned, wise, and able, said to the laymen, belonging to the ruling and other classes, that came to his presence: “O laymen, the priests are learned, wise, and able; but, because of their not being supplied with the ‘four requisites,’ they are unable to devote themselves to the acquisition of scriptural knowledge, or to the observance of the precepts. Laymen, it is our desire, therefore, that these priests should be furnished with the ‘four requisites.’ Should you undertake to do this, the priests would certainly be enabled to devote themselves to the acquisition of scriptural knowledge, or to the observance of the precepts.” The *thēra* thus procured the ‘four requisites’ by means of *vachīviññatti*. Then Sīvalimahāthēra said to Tāmalindathēra: “Brother, the acquisition of ‘requisites,’ by means of *vachīviññatti*, was censured by the Blessed One; but why, brother, have you procured the ‘four requisites’ by means of *vachīviññatti*? Your action is improper.” Tāmalindathēra replied to Sīvalimahāthēra: “Reverend Sir, the acquisition of ‘requisites,’ by means of *vachīviññatti*, was censured by the Blessed One, when such property was for oneself; but, Reverend Sir, the ‘four requisites,’ procured by me by means of *vachīviññatti*, were not for myself. I thought that, if my pupils, who are learned, wise, and able, obtained the ‘four requisites,’ and devoted themselves to the acquisition of scriptural knowledge, and to the observance of the precepts, the interests of the Religion would be promoted; and therefore, I procured for them the ‘four requisites’ by means of *vachīviññatti*.” Sīvalimahāthēra again said to Tāmalindathēra: “Brother Tāmalinda, is this your explanation? Do you perform your ecclesiastical ceremonies separately, and I shall perform mine likewise. Brother Tāmalinda, association in the performance of ecclesiastical ceremonies is agreeable only when the parties taking part in the performance are of the same mind and opinions and are amenable to the advice and admonition of each other.” Thenceforward, these two *mahāthēras* performed their ecclesiastical ceremonies separately.

At that period, there were, in Pugāma, four distinct communities of priests, each of which formed a separate sect, namely, — (i) the successors of the priests, who introduced the Religion from Sudhammanagara; (ii) the disciples of Sīvalimahāthēra; (iii) the disciples of Tāmalindamahāthēra; (iv) the disciples of Ānandamahāthēra.

Of these communities, that of the spiritual successors of the priests, who introduced the Religion from Sudhammanagara, was called by the Marammas of Pugāma the ‘Purima’ fraternity, because of their anterior arrival; and the remaining communities, whose members were the spiritual successors of the priests, who introduced the Religion from Sihāladīpa, were called the ‘Sihāḷa’ fraternity, and also the ‘Pacchima’ fraternity, because of their later arrival.

Two of these three *mahāthēras*, namely, Sīvalimahāthēra and Tāmalindamahāthēra, passed away according to their deeds after maintaining the Religion in splendour to the end of their lives; and Ānandathēra, after spending fifty-four rainy seasons in maintaining the



Religion in splendour in Pugāma, also passed away according to his deeds in the year 607, Sakkarāj.<sup>16</sup>

Reverse face of the first Stone.

*May the Religion of the Conqueror shine forth in splendour!*

A *sāmaṇēra*, called Sāriputta, who was a native of Padippajēyya village,<sup>17</sup> in the province of Dala, went to Pugāma and received the upasampadā ordination at the hands of Ānandathēra. He studied both the *Dhamma* and the *Vinaya* together with their commentaries. Being thus well-versed in the *Dhamma* and the *Vinaya*, the fame of the learning, wisdom, and ability of the priest, Sāriputta, spread abroad. The King of Pugāma heard about his fame, and reflecting:—"If the priest, Sāriputta, is learned, well-informed, a seeker of knowledge, wise, and able, and, if the members of his body are perfect, I shall do him honour by appointing him to be my Preceptor," sent messengers to institute enquiries. The messengers sent by the King, accordingly proceeded to enquire whether the members of the body of the priest, Sāriputta, were perfect. In the course of their enquiry, they found that one of the big toes of the priest was too short, and reported the result of their investigation to the King. The King thinking inwardly: "The priest is not perfect in all the members of his body," presented him with a great many offerings, conferred on him the title of Dhammavilāsathēra, and dismissed him with the injunction: "Do you maintain the Religion in splendour in Rāmaññadēsa."

Dhammavilāsathēra proceeded to Rāmaññadēsa, and taught the *Dhamma* and the *Vinaya* to a great many priests in Dalanagara.<sup>18</sup> The people of Rāmaññadēsa called, at the time, the fraternity of these priests at Dalanagara, the *Sihalapakkhabhikkhusaṅgha*, and designated as the *Ariyārahantapakkhabhikkhusaṅgha*, the fraternity of priests who were already in the country and were the spiritual successors of Sōṇamahāthēra and Uttaramahāthēra.

There was a learned mahāthēra, belonging to the *Ariyārahantapakkhabhikkhusaṅgha*, who lived in a monastery situated near the mouth of a river, in the Lakkhiyapura province,<sup>19</sup> called the *Bakasa*, because of its teeming with fish, which served as food for paddy-birds. Near the monastery, was a market, and not far from the latter was a settlement where a great number of Kambōja prisoners of war were located. On account of this fact, the market was called the Kambōja<sup>20</sup> Market, and the monastery was called the Kambōjāpanavihāra, because of its vicinity to the Kambōja Market. The mahāthēra, living in the monastery was, in like manner, called the *Paṭhama-Kambōjāpanavihārathēra*. Subsequently, the designation *Paṭhama-Kambōjāpanavihārathēra* was changed to *Kambōjāpanamahāthēra*.

A pious nobleman, called Sīrijayavaḍḍhana, who was living at Dalapura, built a monastery near a great lake, and invited the Kambōjāpanamahāthēra to occupy it. At that period, because this Kambōjāpanamahāthēra was the oldest and most celebrated member of the *Ariyārahantasaṅghapakkha*, in Dalanagara, the whole of that fraternity was designated the *Kambōjāpanamahāthērasaṅghapakkha*.

In after times, the designation *Kambōjāpanamahāthērasaṅghapakkha* fell into disuse, and the fraternity was called the *Kambōjāpanasaṅghapakkha*. However, the latter term *Kambōjāpanasaṅghapakkha* itself fell into disuse, and the fraternity came to be known as the *Kambōjasaṅghapakkha*.

Because the *Ariyārahantasaṅghapakkha*, in Dalanagara, was called the *Kambōjasaṅghapakkha*, the same designation was, thenceforward, applied to that fraternity in the whole of Rāmaññadēsa.

<sup>16</sup> i. e., in 1245 A.D.

<sup>17</sup> Near Rangoon.

<sup>18</sup> The modern Dalā, about 15 miles S. E. of Rangoon.

<sup>19</sup> Lakkak near Twantē in the Hanthawaddy District.

<sup>20</sup> i. e., the Shān Market.

There were in Muttimanagara<sup>21</sup>—(i) the Kāmbōjasaṅghapakkha; (ii) the Sihaḷasaṅghapakkha, whose members were the spiritual successors of Sivalimahāthēra; (iii) the Sihaḷasaṅghapakkha, whose members were the spiritual successors of Tāmalindamahāthēra; (iv) the Sihaḷasaṅghapakkha, whose members were the spiritual successors of Ānandamahāthēra; (v) the Sihaḷasaṅghapakkha, whose members were the spiritual successors of Buddhavaṃsamahāthēra, the Preceptor of the Queen, who went to Sihaḷadīpa and received his *upasampadā* ordination there, and who, on his return, performed his ecclesiastical ceremonies separately in Muttimanagara; and (vi) the Sihaḷasaṅghapakkha, whose members were the spiritual successors of Mahāsāmimahāthēra, otherwise called Mahānāgamahāthēra, who visited Sihaḷadīpa and received his *upasampadā* ordination there, and who, on his return to Muttimanagara, performed his ecclesiastical ceremonies separately.

Through the inability of these six divisions of the Order to perform ecclesiastical ceremonies together, various fraternities and sects arose into existence.

Owing to the want of a large number of priests, who were well-versed in the *Tipiṭaka*, learned, wise, and able, and who could, after meeting and consulting together, investigate as to what was proper or not, the *mahāthēras*, belonging to any of these six sects, would, whenever they had to perform such ecclesiastical ceremonies as the consecration of a *simā* and the *upasampadā* ordination, carry out their object in a manner that appeared fitting to them, thinking inwardly: “We, indeed, are wise and qualified.”

There were some *thēras*, who, wishing to consecrate a *simā* on a *gāmakkhēṭṭa* of whatever size, would place boundary-marks all round it, and carry out their object by inducting within the *hatthapāsa* the priests who were within the boundary; but they would not effect purification through the acts of inducting within the *hatthapāsa* the priests living outside the boundary, of receiving the declarations of assent of such of them as were absent, and of excluding such of them as merited exclusion. In such a *simā* the *upasampadā* ordination would be performed.

There were some *thēras*, who declared: “If it is desired to consecrate a *simā* on a *gāmakkhēṭṭa*, such consecration should be carried out after effecting purification through the acts of inducting within the *hatthapāsa*, &c., the priests residing round that *gāmakkhēṭṭa*, who are inside or outside the boundary.” Therefore, whenever a *simā* was to be consecrated, they thought that it would be difficult to purify the whole of the *gāmasimā*, and would not ascertain the true nature of the characteristics of a *visuṃgāma*. They, however, assumed that, if a piece of land, with its boundaries defined, was granted by a king, that land was a *visuṃgāma*; and they would ask the ruling authorities to define the boundaries of a piece of land, which they had chosen, and whose area would be sufficient for the consecration of a *simā*, or of a piece of land of larger area. They would then consecrate the *simā* after effecting purification through the acts of inducting within the *hatthapāsa*, &c., the priests residing on the *gāmakkhēṭṭa*, but without effecting purification in regard to the whole of the *gāmasimā*. In such a *simā* the *upasampadā* ordination would be performed.

There were some *thēras*, who, holding the opinion that “there would be mutual confusion, if two *baddhasimās* were connected with each other by the branches of trees, &c., but there would be no such confusion, if a *baddhasimā* and a *gāmasimā*, or two *gāmasimās*, were connected with each other by the branches of trees, &c.,” would, whenever there was a *simā* to be consecrated on a *gāmakkhēṭṭa*, perform the consecration without cutting off the branches of trees, &c., which connected that *gāmakkhēṭṭa* with the others around it, but after effecting purification through the acts of inducting within the *hatthapāsa*, &c., the priests residing on that *gāmakkhēṭṭa*. In such a *simā* the *upasampadā* ordination would be performed.

There were some *thēras*, who would not ascertain, in every way, the characteristics of rivers or lakes, mentioned in the *pāḷi* and the *aṭṭhakathās*, and who, without ascertaining well

<sup>21</sup> Martaban near Maulmain.

the interpretation of the words mentioned in the *aṭṭhakathās*, namely, *anuraḍḍhamāsam anulasāham anupañchāham* would, in this excessively rainy region of Rāmaññadēsa, perform the *upasampadā* ordination in an *udakukkhēpasimā* consecrated on a river or lake, which was devoid of its respective characteristics.

There were some *thēras*, who, whenever they wished to consecrate a *simā* on a *gāmakhēṭṭa*, would cut off the branches of trees, &c., that connected it with other *gāmakhēṭṭas*, and carry out their object through the acts of inducting within the *hatthapāsa* the priests residing inside or outside the boundary of that *gāmakhēṭṭa*, of receiving the declarations of assent of such of them as were absent, and of excluding such of them as merited exclusion. But, whenever there was an *upasampadā* ordination to be performed in such a *simā*, the ceremony would be performed without cutting off the branches of trees, &c., which connected that *gāmakhēṭṭa* with others.

In the two thousand and second year that had elapsed since the Parinirvāṇa of the Fully Enlightened One, and the 820th year of Sakkarāj,<sup>23</sup> there reigned in Hamsavatinagara,<sup>24</sup> Bāmadhipati, who, assuming the title of Siripavaramahādhammarājādhirāja, ruled justly and righteously and afforded protection to the people of Rāmaññadēsa, which comprised the three provinces of Kusimamaṇḍala, Hamsavatiṇḍala, and Muttimamaṇḍala.<sup>24</sup> He was the Lord of a White Elephant, whose colour was like that of the white esculent water-lily, or of the *jasminum multiflorum*, or of the autumnal moon, and was replete with faith and many other qualities. He was well-acquainted with the languages of various countries, and with many manual arts, such as masonry and carpentry. He was, moreover, learned and well-read, and was versed in the *Tippakā* and the sciences of *takkā*, *byākaraṇa*, *chanda*, *alaṅkāra*, astrology, medicine, and arithmetic, pertaining to the *Vēlasā*. The King had exceedingly deep faith in the Religion of the Teacher, and the following thoughts arose in his mind: "The *upasampadā* ordination is dependent on that of *pabbajjā*, and the basis of the Religion itself is the *upasampadā* ordination, which in order to be appropriate, inviolable, and valid, must be possessed of five characteristics, namely, *simāsampatti*, *parisasampatti*, *vatthusampatti*, *ñattisampatti*, and *anusāvānasampatti*. Of these characteristics there exist means of attesting the validity of *vatthusampatti* and *ñattisampatti*, owing respectively to the ability of a candidate for the pure form of the *upasampadā* ordination to fulfil the condition of the former, and to the accessibility of qualified *ācāriyas*, who could recite the *kammavācchā* with correct intonation. But, by what criterion can I ascertain the non-existence of *simāsampatti* and *parisasampatti*?"

The King, in repeatedly investigating and considering the ruling of the Vinaya as regards the consecration of a *simā*, which would be in conformity with the intention of the Blessed One, as interpreted by the authors of *aṭṭhakathās*, *ṭīkās*, and *pakaraṇas*, consulted both the spirit and the letter of the following works, controlling the *aṭṭhakathā* by means of the *pāṭi*, the *ṭīkā* by means of the *aṭṭhakathā*, and the *pakaraṇa* by one another, and, at the same time, collating what was gone before with what came after:—the *Vinayaṭṭhā*; the *Vinayaṭṭhā*; the *Vinayaṭṭhā* called the *Sāratthadīpanī*; the *Vinayaṭṭhā* called the *Vimativināḍaṇī*; the *Vinayaṭṭhā* written by Vajirabuddhithēra; the *Mātikāṭṭhā* called the *Kaṇḍāvitaraṇī* together with its *ṭīkā*; the *Vinayavinichchayapakaraṇa* together with its *ṭīkā*; the *Vinayaṇḍahapakaraṇa*; the *Simālaṅkārasaṅgaha*. To the King, who repeatedly investigated and repeatedly considered this question, the ruling of the Vinaya appeared to be thus:—

"If it is desired to consecrate a *simā* on a selected site, whether it be a *paṇḍitigāmakhēṭṭa* or a *visuḍḍhigāmakhēṭṭa*, whose boundaries have been defined for the purpose of collecting revenue,

<sup>23</sup> Or 1453, A. D.

<sup>24</sup> The modern Pegu.

<sup>25</sup> These comprise the major part of what are now known as the Bassein, Thongwa, Henzada, Hanthawaddy, Pegu, Shwēgyin and Amherst Districts of Lower Burma.

and which possesses the following characteristics, namely, that it is inaccessible to men and women; that it is favourable to the exercise of the four *iriyapathas*; that it is not a place subjected to noise; and that the usufructuary right, exercised in respect of it, is capable of supporting life;—the branches of trees, &c., connecting that *pakaṭṭigāmakhēṭṭa* or *visuṇṇigāmakhēṭṭa* with other *gāmakhēṭṭas* should be cut down; and a number of boundary-marks should be placed around the site selected for the consecration of the *simā*, should such *simā* be a *mahāsīmā*, whose extent is difficult to apprehend and whose form is not well defined. If, however, it is desired to consecrate a *khuddakasīmā*, whose form is triangular, and whose extent is easy to apprehend, three boundary-marks should be placed. But if the form of the *simā* to be consecrated is square or rectangular, four boundary-marks would suffice; and if the form is a polygon, the number of boundary-marks should be in proportion. The connecting branches of trees, &c., which are either within or without the boundary, should be cut down, and the extent of the *simā* clearly defined. Of all the priests residing within or without the boundary of that *gāmakhēṭṭa*, those, who are worthy of the privilege, should be inducted within the *hatthapāsa*, and the declarations of assent of those who are absent, should be received, the remaining priests being excluded from the *gāmakhēṭṭa*. For the purpose of guiding travelling priests, guards should be stationed all round the *gāmakhēṭṭa*; and, in order to notify the fact publicly, flags and streamers should be planted at various places; and the boundaries should be proclaimed three times by the sounding of drums, conch-shells, and other musical instruments. Eventually, the *simā* should be consecrated by having the *kammarācchā* read with proper intonation. The consecration of a *simā*, which is attended by such ceremonies, is inviolable and valid; and the *upasampadā* ordination and other ceremonies, performed in such a *simā*, are likewise inviolable and valid.

“The characteristic of an equable rainy season is, that, during the four months of its continuance, an uninterrupted shower falls once every half month, or every fifth day; that of a deficient rainy season is, that a shower falls after the lapse of a half month; and that of an excessive rainy season is, that the intervening period between one shower and another is less than five days, that is to say, rain falls every fourth, third, or second day, or every day (without interruption).

“If, during the four months of an equable rainy season, the under-robe of a *bhikkhuni* crossing a stream, at any place, whether it be a landing-place or not, is wetted to the extent of one or two finger-breadths, such a stream acquires the status of a *nadī*. If, during the four months of the rainy season, which is an equable one because of rain falling once every half-month, the under-robe of a *bhikkhuni* crossing a stream, at any place, is wetted, such a stream acquires the status of a *mahānadī*. If, during the four months of the rainy season, which is an equable one because of rain falling once every tenth day, the under-robe of a *bhikkhuni* crossing a stream, at any place, is wetted, such a stream acquires the status of a *majjhimanadī*. If, during the four months of the rainy season, which is an equable one because of rain falling once every fifth day, the under-robe of a *bhikkhuni* crossing a stream, at any place, is wetted, such a stream acquires the status of a *khuddakanadī*.

“If, during the four months of a rainy season, which is an equable one, the under-robe of a *bhikkhuni* crossing a stream, at any place, is wetted, but is not wetted when the rainy season is a deficient one, it should not be declared that such a stream does not acquire the status of a *nadī*, because a deficient rainy season cannot be the criterion in determining its status. If, however, during the four months of a rainy season, which is an equable one, the under-robe of a *bhikkhuni* crossing a stream, at any place, is not wetted, but is wetted when the rainy season is an excessive one, it should not be declared that such a stream acquires the status of a *nadī*, because an excessive rainy season can neither be the criterion in determining its status.

“A lake is of spontaneous origin. It is not excavated by any one, but is filled with water that flows from all round it. If, during the four months of a rainy season, which is an

equable one, there is, in a reservoir of such description, water sufficient for the purpose of drinking or ablution, such a lake acquires the status of a *jātassara*. If a lake, which satisfies such a condition, when the rainy season is an equable one, does not contain water sufficient for the purpose of drinking or ablution, when the rainy season is a deficient one, or during winter or summer, it should not be declared that such a lake does not acquire the status of a *jātassara*.

"If, during the four months of a rainy season, which is an equable one, a lake does not contain water sufficient for the purpose of drinking or ablution, but satisfies this condition when the rainy season is an excessive one: such a lake does not acquire the status of a *jātassara*.

"This Rāmaññadēsa is a very rainy region, but how could one know that its rainy season is an excessive one? That the rainy season comprises four months is thus declared in the *aññakathās*:—'Yasmā hi vassānassa chutāsu māśesu.' But, in this country of Rāmaññadēsa, the rainy season comprises six months. Because it is said that the characteristic of an equable rainy season is, that rain falls every fifth day, methinks that the characteristic of an excessive rainy season is, that rain falls every fourth, third, or second day, or every day (without interruption).

"In this country of Rāmaññadēsa, sometimes once every fourth, third, or second day, or every day (without interruption), sometimes once every seventh or tenth day, the rays of the sun are invisible, and the sky becomes cloudy and murky, and a continuous shower of rain falls. Therefore, it is established beyond doubt that the rainy season of Rāmaññadēsa is an excessive one.

"For the reasons stated above, in this country of Rāmaññadēsa, during the four months of an equable rainy season, when rain falls in the manner described, the under-robe of a *bhikkhū* crossing a stream of such description, at any place, is wetted. On such a *muhānati* an *udakukkhēpasimā* may be consecrated, and the *upasampadā* ordination performed in it will be valid and inviolable.

"If, during the four months of an equable rainy season, when rain falls as described above, a lake of such description contains water sufficient for the purpose of drinking or ablution: on such a *mahājātassara* an *udakukkhēpasimā* may be consecrated; and the *upasampadā* ordination performed in it will be valid and inviolable."

The following thoughts arose in the mind of Rāmādhipati, to whom the valid manner in which a *simā* should be consecrated, had appeared, as described above:—

"There are some *thēras* who, wishing to consecrate a *simā* on a *gāmakhēṭṭa*, carry out their object by inducting within the *hatthapāsa* the priests residing inside the boundary, but without effecting purification through the acts of inducting within the *hatthapāsa*, &c., all the priests residing on that *gāmakhēṭṭa*. The consecration of such a *simā* by the *thēras* is invalid by reason of *parisavipatti*.

"If, in order to alienate the revenue of a selected place, whose boundaries have been defined for the purpose of collecting revenue, and which is situated on a *pakaṭṭigāmakhēṭṭa*, the boundaries are again defined, and the place itself is given away by the ruling authorities: such a place acquires the status of a *visuṅgāmakhēṭṭa*. The consecration of a *baddhasimā* is consummated at the conclusion of the recitation of the *kammavācchā*, and not merely by the proclamation of its boundaries. Therefore, the land referred to above, which is situated inside the boundary, does not acquire the status of a *visuṅgāma*, because of its perpetually forming a part and parcel of the *gāmasimā*; nor does the *simā* become a *baddhasimā*, because the lands, both inside and outside the boundary, constitute but one *gāmasimā*. If all the priests residing on that very *gāmasimā*, who are deserving of the privilege, are not inducted within the *hatthapāsa*; if the declarations of assent of those, who are entitled to send them, are not received; if those who deserve exclusion, are not excluded; and, if only the priests residing within the boundary are inducted within the *hatthapāsa*: the consecration of the *simā* (attended by such ceremonies)



is violable and not in accordance with the law. The *upasampadā* ordination and other ceremonies, performed in such a *simā*, are void by reason of the invalidity of its consecration.

"There are also *thēras*, who ask the ruling authorities to define the boundaries of some place selected by them, but which does not possess the characteristics of a *gāma*. Considering that such a place is a *visuṅgāmakhēṭṭa*, they select a site on it, and consecrate a *simā* by inducting within the *hatthapāsa* only the priests residing at that place, and not all those residing on the whole of the *pakaṭigāmakhēṭṭa*. The consecration of the *simā* by these *thēras* is void by reason of *parisavipatti*. Therefore, because of *simāvipatti*, the *upasampadā* ordination and other ceremonies, performed in such a *simā*, are invalid.

"There are also other *thēras*, who, wishing to consecrate a *simā* on a *gāmakhēṭṭa*, do not cut down the branches of trees, &c., connecting that *gāmakhēṭṭa* with others, but carry out their object after effecting purification through the act of inducting within the *hatthapāsa* the priests residing on that *gāmakhēṭṭa*. By reason of *parisavipatti*, the consecration of the *simā* by these *thēras* is invalid.

#### Obverse Face of the second Stone.

"As there is mutual junction between two *baddhasimās*, because of their being connected by the branches of trees, &c., so there is mutual junction between a *baddhasimā* and a *gāmasimā*, or between two *gāmasimās*, because of their being connected by the branches of trees, &c. By reason of *simāvipatti*, the *upasampadā* ordination and other ceremonies, performed in such a *simā*, are void.

"There are other *thēras*, who perform the *upasampadā* ordination and other ceremonies in an *udakukkhēpasimā* consecrated on rivers and lakes, that are devoid of their respective characteristics (judged by the conditions prevailing) in the exceedingly rainy region of Rāmaññadēsa. By reason of *simāvipatti*, the *upasampadā* ordination and other ceremonies, performed by these *thēras*, are void. As to this exceedingly rainy region of Rāmaññadēsa: during the four months of an equable rainy season, when rain falls in the manner indicated above, the under-robe of a *bhikkhunī* crossing a river, at any place, may not get wet (provided that the prevailing conditions are normal). But owing to excessive rainfall in this country, the under-robe will get wet. Judging, therefore, by the wetting of the under-robe, when the rainy season is, as stated before, an equable one, how can it be correct to say that such a river acquires the status of a *nadī*? Again, during the four months of an equable rainy season, when rain falls in the manner indicated above, a lake may not contain water sufficient for the purpose of drinking or ablution (provided that the prevailing conditions are normal). But, owing to excessive rainfall in this country, during the four months of the rainy season, it will contain water sufficient for the purpose of drinking or ablution. Judging, therefore, by the sufficiency of water in such a lake for the purpose of drinking or ablution, when the rainy season is, as stated before, an equable one, how can it be correct to say that such a lake acquires the status of a *jātassara*?

"There are also some *thēras*, who, desiring to consecrate a *simā* on a *gāmakhēṭṭa*, cut down the branches of trees, &c., connecting that *gāmakhēṭṭa* with others, and carry out their object by inducting within the *hatthapāsa*, &c., all the priests residing inside or outside the boundary of that *gāmakhēṭṭa*. But, whenever the *upasampadā* ordination and other ceremonies are performed in such a *simā*, the connecting branches of trees, &c., of that *gāmasimā* are not cut down. The *upasampadā* ordination and other ceremonies of these *thēras* are, therefore, void by reason of *parisavipatti*, caused through the confusion (of boundaries) of such *baddhasimā* and *gāmasimā*. If, on the other hand, these *thēras* perform the *upasampadā* ordination and other ceremonies in a valid *baddhasimā*, or on a *pakaṭigāmakhēṭṭa*, or *visuṅgāmakhēṭṭa*, possessing the characteristics of a *gāma*, or on a *mahānadī* possessing the characteristics of a *nadī*, or on a *jātassara* possessing the characteristics of a *jātassara*, or on a *samudda* possessing the characteristics of a *samudda*, they may constitute a Chapter; but the functions, performed by them,



are void by reason of *parisavipatti*, caused through their having been ordained in a *simā*, whose consecration was invalid for the reasons indicated above, or on a *visuṅgāmakhēṭṭa*, that does not possess the characteristics of a *gāma*, or on a *khuddakunādī*, that does not possess the characteristics of a *nādī*, or on a *khuddakajātassara*, that does not possess the characteristics of a *jātassara*."

Then King Rāmādhīpati became aware of the existence of *simāvīpatti* and *parisavipatti* of the *upasampadā* ordination and other ceremonies in Rāmaññadēsa, and thought thus:—

"The *simāvīpatti* and *parisavipatti* of the *upasampadā* ordination and other ceremonies appear to me in the manner indicated above. Now, there are, in Rāmaññadēsa and Hamsavattīnagara, many priests, who are well-versed in the *Tīpiṭaka*, learned, and able; and I am not sure whether the *simāvīpatti* and *parisavipatti* of the *upasampadā* ordination and other ceremonies appear to them in the same manner. It is, perhaps, advisable that I should ask all of them to investigate the subject by the light of the interpretation, literal or otherwise, of the *Vinayapiṭaka* together with its *aṭṭhakathās* and *ṭīkā*s, to compare and collate the *aṭṭhakathās* with the *pāṭi* texts, the *ṭīkā* with the *aṭṭhakathās* and what follows with what is gone before, and to give an authoritative ruling, based on the *Vinaya*, as to the valid manner of consecrating a *simā*."

All the priests, who were well-versed in the *Tīpiṭaka*, were accordingly asked to give an authoritative ruling, based on the *Vinaya*, as to the valid manner of consecrating a *simā*.

Then, in compliance with the request of King Rāmādhīpati, all the priests, who were well-versed in the *Tīpiṭaka*, investigated the subject by the light of the interpretation, literal or otherwise, of the *Vinayapiṭaka*, together with its *aṭṭhakathās* and *ṭīkā*s, and, through repeated comparison and collation, perceived the existence of *simāvīpatti* and *parisavipatti*, and communicated to the King the result of their enquiry as to the manner prescribed in the *Vinaya*.

The King said to himself: "The excellent compilers of *aṭṭhakathās* have declared that the Religion of Buddha will last 5,000 years; but alas! only 2,047 years have now passed away since the Enlightened One attained Buddhahood, and the Religion has become impure, tainted with heresy and corruption, and the *upasampadā* ordination has also become invalid. This being the case, how can the Religion last till the end of 5,000 years?" The King again reflected thus: "Being aware of the impurity, heresy, and corruption, that have arisen in the Religion, methinks that, in order to ensure the continuance of the Religion to the end of the period of 5,000 years, it is essential that it should be purified by resuscitating the pure form of the *upasampadā* ordination. However, if I do not exert myself and remain indifferent, I shall be guilty of not having intense love for, or faith in, the Blessed Fully Enlightened One, and of being devoid of respect and reverence for Him. It is, therefore, I think, expedient that the purification of the Religion should be effected by me. How shall I first call into existence the pure form of the *upasampadā* ordination, and establish it in this country of Rāmaññadēsa? There are men having faith, belonging to good families, and desirous of receiving such *upasampadā* ordination. If, at my instance, they receive it, the Religion will become purified through the existence of a pure form of the *upasampadā* ordination."

The following were the thoughts that arose in the mind of King Rāmādhīpati, who considered about the condition of the Religion:—

"It is said that, in the 236th year<sup>25</sup> that had elapsed since the attainment of Parinirvāṇa by the Fully Enlightened One, Mahāmahindathēra, who was sent by Moggalliputtissamahāthēra, went to Tambapannidīpa, and established the Religion. Devānampiyatissa, King of Sihaladīpa, conceived a feeling of esteem and reverence for the *thēra*, and founded the Mahāvihāra monastery. During the period of 218 years<sup>26</sup> that elapsed since the foundation of the Mahāvihāra, the Religion remained pure, and there was only one *śāstha*, namely, that of the residents of the Mahāvihāra. Then King Vattagāmaṇi-

<sup>25</sup> This yields a date, 90 B. C.

Abhaya conquered Dādhiya, King of the Damiḷas, and attained to kingship in Laṅkā-dīpa. After founding the Abhayagīrivihāra monastery, this King was defeated by a confederacy of seven Damiḷa princes, and was obliged to fly the country and remain in hiding for fourteen years. (On his restoration) he invited a *thēra*, called Mahātissa, who had afforded him assistance during his exile, and presented the monastery to him. This Mahātissathēra, however, used to associate with lay people, and, for this very offence, had been expelled from the Mahāvihāra by the fraternity of that monastery. Thenceforward, the priests were divided into two sects, namely, that of the residents of the Mahāvihāra, and that of the residents of the Abhayagīrivihāra.

"In the 357th year that had elapsed since the foundation of the Abhayagīrivihāra monastery, a king, called Mahāsēna, ruled over Laṅkā-dīpa for 27 years. This king, in the course of his reign, founded the Jētavanavihāra monastery, and presented it to Tissathēra, a resident of the Dakkhinavihāra, who associated with wicked people, and was of an intriguing and licentious character, but for whom he conceived a feeling of esteem and reverence. Thenceforward, the priests of the Jētavanavihāra monastery detached themselves from those of the Mahāvihāra and the Abhayagīrivihāra monasteries, and thus arose the (third) sect of the residents of the Jētavanavihāra monastery.

"Thus, 600 years had not yet elapsed since the establishment of the Religion in Laṅkā-dīpa, when the priests in that Island were divided into three divisions,<sup>27</sup> and three sects were formed. Among these sects, that of the Mahāvihāra was extremely pure and orthodox; but the remaining two were neither pure nor orthodox. In course of time, however, in Laṅkā-dīpa, the number of the orthodox priests gradually decreased, and their sect became weak, while the unorthodox priests continually received fresh accession of strength owing to increased numbers. These heretical sects did not conform to the rules of the Order, and were followers of evil practices. Owing to this circumstance, the Religion became impure, and tainted with heresy and corruption.

"In the 1472nd year that had elapsed since the establishment of the Religion in Laṅkā-dīpa, the 1708th year<sup>28</sup> that had elapsed since the attainment of Parinirvāṇa by the Master, and the 18th year since the inauguration of Mahārāja Sirisaṅghabōdhi-Parakkambāhu as ruler of Laṅkā-dīpa, that king, by seeing the priests, who, though professing the Religion, did not conform to the rules of the Order, and followed evil practices, became aware of the existence of the impurity, heresy, and corruption, that had arisen in the Religion, and he thought thus:—

"If such an one as I, knowing the existence of the impurity, heresy, and corruption, that have arisen in the Religion, do not exert myself and remain indifferent in the matter of effecting its purification, it will be said of me that my love for, or faith in, the Fully Enlightened One, and my respect and reverence for Him, are not intense. It is, perhaps, expedient that I should afford support to the Mahāvihāra fraternity, who are orthodox, whose conduct is in conformity with the rules of the Order, and whose superior is Mahākassapathēra of Udumbaragiri; and that, as Asōka, King of Righteousness, with the assistance of Mōggali-puttatisāmahāthēra, afforded support to the great fraternity of exceedingly pure and orthodox priests, who declared that the Fully Enlightened One was a Vibhajjavādi, and effected the purification of the Religion by commanding the expulsion from the Order of the 60,000 impure and sinful priests who declared that the Fully Enlightened One professed the doctrines of the Sāssata and other schools, even so, should I purify the Religion by commanding the expulsion from the Order of the large number of impure, unorthodox, and sinful priests, who do not conform to the rules of the Order, and are followers of evil practices, and by constituting the fraternity of the residents of the Mahāvihāra, the only sect (in my kingdom).'

<sup>27</sup> I.e., before 292 A. D. The 600 years must have nearly elapsed, however, because  $218 + 27 + 357 = 502$  years as the date of Mahāsēna's death.

<sup>28</sup> This yields the date 1164 A. D.

"The King acted accordingly, purified the Religion, and caused a covenant to be entered into by the priests. In after times, with a view to purifying the Religion, Vijayabāhurāja and Parakkamabāhurāja caused (similar) covenants to be made.

"From that time up to the present day, there has been existing in Laṅkāḍīpa, a sect of priests, who are the spiritual successors of the fraternity of the Mahāvihāra, the exceedingly pure and orthodox sect, whose members conformed, in a proper manner, to the rules of the Order.

"I (Rāmādhīpati) shall, therefore, invite, in a respectful manner, learned and qualified priests to receive the extremely pure form of the *upasampadā* ordination in Laṅkāḍīpa, and to establish it in this country of Rāmaññadēsa. By inducing men of good family, who have faith, and are desirous of taking orders, to receive it, and by thus calling into existence the pure form of the *upasampadā* ordination, the Religion will become purified and free from impurity, and will last to the end of the period of 5,000 years."

Accordingly, King Rāmādhīpati invited the twenty-two *thēras*, headed by Mōg-galāna, and addressed them thus: "Reverend Sirs, the *upasampadā* ordination of the priests in Rāmaññadēsa now appears to us to be invalid. Therefore, how can the Religion, which is based on such invalid ordination, last to the end of 5,000 years? Reverend Sirs, from the establishment of the Religion in Sīhāḍīpa up to the present day, there has been existing in that island an exceedingly pure sect of priests, who are the spiritual successors of the residents of the Mahāvihāra monastery. If, Reverend Sirs, you go to Sīhāḍīpa, and, after selecting out of the fraternity, whose members are the spiritual successors of the priests of the Mahāvihāra, a Chapter, who are pure and free from censure and reproach, receive at their hands the *upasampadā* ordination in the *udakukkhēpasimā* consecrated on the Kalyāṇī River, where the Fully Enlightened One enjoyed a bath; and, if you make this form of the *upasampadā* ordination the seed of the Religion, as it were, plant it, and cause it to sprout forth by conferring such ordination on men of good family in this country of Rāmaññadēsa, who have faith and are desirous of taking orders, the Religion will become pure and last till the end of 5,000 years.

"Reverend Sirs, by your going to Sīhāḍīpa, much merit and great advantages will accrue to you. Reverend Sirs, on your arrival in Sīhāḍīpa, an opportunity will be afforded you of adoring and making offerings to the Holy Tooth Relic, to the Bōdhi trees, headed by the one which was the Southern branch (of the tree at Buddha Gayā), to the Ratanachētiya and other shrines, and to the Chētiya of the Holy Foot-print of the Blessed One on the top of the Samantakūṭa Hill. Therefore, Reverend Sirs, your great accumulation of merit will increase. For the reasons stated above, I beseech of you the favour of going to Sīhāḍīpa."

To this the *thēras* replied: "Mahārāja, your excellent request is, indeed, in conformity with the law, because it is actuated by a desire to promote the interests of the Religion. The visit to Sīhāḍīpa will increase our great accumulation of merit. We, therefore, grant you the favour, and will visit Sīhāḍīpa." Saying thus, the *thēras* gave a promise.

On receiving the reply of the *thēras*, the King directed the preparation of the following articles to serve as offerings to the Holy Tooth Relic:—a stone alms-bowl, embellished with sapphires of great value, and having for its cover a pyramidal covering made of gold weighing 50 *phalas*; an alms-bowl, with stand and cover complete, made of gold weighing 60 *phalas*; a golden vase weighing 30 *phalas*; a duodecagonal betel-box made of gold weighing 30 *phalas*; a golden relic-receptacle weighing 33 *phalas*, and constructed in the shape of a *chētiya*; a relic-receptacle made of crystal; a relic-receptacle, embellished with pieces of glass resembling *maśdragalla* gems; and golden flowers.

For the purpose of offering to the Ratanachētiya and other shrines, to the Holy Foot-print, and to the twenty-two Bōdhi trees, the following articles were prepared:—85 canopies of various colours; 50 large, gilt, waxen candles; and the same number of small, gilt, waxen candles.

For presenting to the *mahāthēras* of Sīhaḷadīpa the following articles were prepared:—40 boxes containing cotton cloth of delicate texture; 20 silk and cotton upper robes of various colours, namely, red, yellow, motley, and white; 20 betel-boxes of motley colour, manufactured in Haribhūñja; four stone pitchers; eight painted pitchers manufactured in Chinadēsa; and 20 fans manufactured in Chinadēsa.

Rāmādhipatirājā, the Lord of Rāmaññadēsa and of the White Elephant, sent respectful greeting to Their Reverences the Mahāthēras of Sīhaḷadīpa, and thus addressed them by letter:

“Reverend Sirs, for the purpose of adoring the Holy Tooth and other Relics I have sent priests with offerings. Vouchsafe to afford them assistance in making such offerings. With the twenty-two *thēras* and their disciples, I have sent Chitradūta and Rāmādūta together with their attendants. Vouchsafe, Venerable Ones, to afford them such assistance as they may require in seeing and adoring the Holy Tooth Relic and making offerings to it. After seeing and adoring the Holy Tooth Relic, and making offerings to it, the twenty-two *thēras* and their disciples will proceed to elect from among the fraternity, who are the spiritual successors of the residents of the Mahāvihāra monastery, a Chapter of priests, who are free from censure and reproach, and will receive at their hands the *upasampadā* ordination in the *udakukkhēpasimā* consecrated on the Kalyāṇī River, where the Blessed One had enjoyed a bath. May it please the Venerable Ones to afford them assistance also in this matter?” Thus was prepared a letter addressed to the *mahāthēras* of Sīhaḷadīpa.

The following articles were prepared for presentation to Bhūvanēkabāhu, King of Sīhaḷadīpa:—two sapphires valued at 200 *phalas* of silver; two rubies valued at 430 *phalas*; four pieces of variegated China cloth, of great value, for making long mantles, which would cover the wearer from neck to foot; three pieces of thick, embroidered China cloth, of white and dark blue or ash colour; two pieces of plain, thick, China cloth, of white and dark blue or ash colour; one piece of plain, white, thick, China cloth; two pieces of green, thick, embroidered, China cloth; one piece of plain, green, thick, China cloth; two pieces of plain, black, China cloth; one piece of yellow, thick, embroidered China cloth; one piece of red, thin, embroidered, China cloth, of delicate texture; one piece of thin, embroidered, China cloth, of delicate texture, and of white and dark blue, or ash colour: in all, 20 pieces of China cloth; the same number of variegated silk cloths called *pavitti*, and 200 mats wrapped up in leather cases. The letter addressed to Bhūvanēkabāhu, King of Sīhaḷadīpa, was in import similar to that addressed to the *mahāthēras* of that Island, and was inscribed on a tablet of gold.

Having thus prepared everything that was necessary, the King presented the twenty-two *thēras* with the following articles:—44 boxes of fine cotton cloth for making the *tichāvara* robes; 22 carpets made of the wool of Marammadēsa; 22 variegated leathern rugs; 22 variegated Haribhūñja betel-boxes, with covers; and many other articles required for food and for medicinal purposes on the voyage.

The twenty-two priests, who were the disciples of the *thēras*, were each presented with a piece of cloth called *kaṭiputta*, and a thick, embroidered, carpet manufactured in Marammadēsa.

The twenty-two *thēras* and their disciples were consigned to the care of the two emissaries, Chitradūta and Rāmādūta, into whose hands were likewise delivered the above-mentioned offerings intended for the Holy Relics, the letter and presents for the *mahāthēras* of Sīhaḷadīpa, and the letter inscribed on a tablet of gold and presents for Bhūvanēkabāhu, King of that Island. Two hundred *phalas* of gold were given to the emissaries for the purpose of providing the twenty-two *thēras* and their disciples with the ‘four requisites,’ should any mishap, such as scarcity of food, arise. The eleven *thēras*, headed by Mōggaḷānathēra, together with their disciples, were embarked in the same ship as Rāmādūta; while the remaining eleven *thēras*, headed by Mahasīvalithēra, together with their disciples, were embarked in the same ship as Chitradūta.

## Reverse Face of the second Stone.

The ship, in which Rāmadūta embarked, left the mouth of the Yōga<sup>20</sup> River on Sunday, the 11th day of the dark half of the month Māgha 837, Sakkarāj, and went out to sea.

The ship, in which Chitradūta embarked, however, left the mouth of the same river on Monday, the 12th day of the dark half of the same month, and going out to sea, reached, through skilful navigation, the port of Kalambu on the 8th day of the dark half of the month Phagguṇa.

When Bhūvanēkabāhu, King of Sihaḷadīpa, heard the news (of the arrival of the ship), he, on the new-moon *upōsatha* day of the month Phagguṇa, directed that a welcome be accorded to the eleven *thēras* and Chitradūta. He was exceedingly delighted when he had heard the letter read out, which was inscribed on a tablet of gold, and brought by Chitradūta, and which was sent by Rāmādhipatimahārājā, who was replete with faith and many other good qualities and who, being a descendant of Lords of White Elephants, was himself Lord of a White Elephant, which was possessed of all the characteristics (of such animals), and whose colour was very much whiter than that of a conchshell, the *jasminum multiflorum*, the white-lily, or the autumnal moon. The King (of Sihaḷadīpa), having exchanged the compliments of friendship and civility with the *thēras* and Chitradūta, arose from his seat, and with his own hands, offered them betel-leaf with camphor. He likewise had arrangements made for the entertainment of the *thēras* and Chitradūta.

On the following day Chitradūta delivered to the *mahāthēras* of Sihaḷadīpa the letter and the presents sent by Rāmādhipatimahārājā; and the *mahāthēras*, saying: "Whosoever is pleasing to Rāmādhipatimahārājā, that will we perform," gave a promise.

The eleven *thēras*, who embarked in the same ship as Chitradūta, perceiving the non-arrival of their brethren, who embarked in the same ship as Rāmadūta, reflected: "With the permission of the King of Sihaḷadīpa, we shall remain in the Island of Laṅkāḍīpa, awaiting the arrival of these *thēras*." They accordingly asked permission from the King, and remained there awaiting the arrival of the *thēras*, who embarked in the same ship as Rāmadūta.

Meanwhile, the ship in which Rāmadūta embarked, missed the route to Anurāḍhapura, and meeting with adverse winds, performed a difficult voyage; and it was not till Sunday, the 9th day of the light half of the month Chitra, that she reached Valligāma.

Now, at Valligāma, resided a Sihaḷa minister, called Garavi, who had rebelled against the King. At the time of the arrival of the ship, the younger brother of the King of Sihaḷadīpa had proceeded by ship to the same village, accompanied by many other ships conveying armed men, in order to fight the rebel minister. The latter was stricken with terror, and, being unable to defend himself, fled the village and sought refuge in a forest. The village having fallen into his hands, the King's brother took up his residence there. The soldiers of the rebel minister remained in hiding at various places between Valligāma and Jayavaḍḍhananagara, and were a source of danger to the people who passed by that way. Owing to this circumstance, the King's brother withheld permission from the *thēras* and Rāmadūta, who were desirous of going to Jayavaḍḍhananagara. However, on the second day of the dark half of the first of the two months of Āsaḷha, 838, Sakkarāj, permission was obtained and the *thēras* and Rāmadūta left Valligāma. After passing five days on the journey, they arrived at Jayavaḍḍhananagara on the 8th day.

When Bhūvanēkabāhu, King of Sihaḷadīpa, heard about the arrival of the *thēras* and Rāmadūta, he directed that a welcome be accorded to them. After he had heard read out the letter of Rāmādhipatimahārājā, inscribed on a tablet of gold, which was brought by Rāmadūta,

<sup>20</sup> The Pegu River.



he was delighted, and, in the manner indicated above, exchanged with the *thēras* and Rāmadūta the compliments of friendship and civility, and had arrangements made for their entertainment.

On the following day, Rāmadūta delivered to the *mahāthēras* of Sihalādīpa the letter and presents sent by the King, who was the Lord of Hāmsavatīnagara; and all the *mahāthēras* gave a promise to Rāmadūta similar to that given by them to Chitradūta.

After a month had elapsed from that date, the *thēras*, who embarked in the same ship as Chitradūta, visited Anurādhapura, and adored the Ratanachētiya, Marichivattichētiya, Thūpārāmachētiya, Abhayagirichētiya, Silāchētiya, Jētavanachētiya, and the Mahābōdhi tree, which was the Southern branch (of the tree at Buddha Gayā), and saw the Lōhapāsāda. They likewise, to the extent of their ability, removed grass, creepers, and shrubbery found growing in the court-yards of the various *chētiyas*, and cleaned their walls. After fulfilling such religious duties as were performed subsequent to making offerings, they returned and arrived at Jayavaḍḍhananagara.

The Sihalā King now thought that the time had arrived for him to exhibit the Holy Tooth Relic for the adoration of all the *thēras*, who had come by the two ships. On Sunday, the 1st day of the dark half of the second month Āsaḥa, and the day on which vassa residence was entered upon, he had the whole of the tower containing the receptacle of the Holy Tooth Relic decorated, had a canopy of cloth put up, and had an offering made of scents, lights, incense, and flowers. The *mahāthēras* of Sihalādīpa were set apart on one side, while the twenty-two *thēras* and their disciples, who had come by the two ships, together with Chitradūta and Rāmadūta, were invited to be present. The Holy Tooth Relic, contained in a golden receptacle, was brought out in order that the twenty-two *thēras*, and Chitradūta and Rāmadūta might see and adore it, and make offerings to it. Then the Sihalā King, calling to mind the letter of Rāmādhīpatirāja, had the Holy Tooth Relic deposited in the golden relic-receptacle sent by the latter, and had a white umbrella placed over it. The golden vessel containing the Relic, the golden vase, and the golden duodecagonal betel-box were deposited together, and shown to the twenty-two *thēras*, and Chitradūta and Rāmadūta.

"Reverend Sirs, and Chitradūta and Rāmadūta, may it please you to let me know the purport of the letter of the Lord of the White Elephant?" asked the Sihalā King, who, saying to himself: "Whatsoever may be the purport of the letter of the Lord of the White Elephant, I shall act accordingly," issued commands to the Sihalā ministers and directed the construction of a bridge of boats on the Kalyāṇī River, where the Blessed One had enjoyed a bath. A tower and a canopy of cloth were erected on the bridge, and various kinds of hanging awnings were likewise put up. Vidagamamahāthēra was requested to elect from among the fraternity of priests, who were the spiritual successors of the residents of the Mahāvihāra monastery, a Chapter, who were free from censure and reproach; and he accordingly elected a Chapter of twenty-four priests such as Dhammakittimahāthēra, Vanaratānamahāthēra, Pañchaparivēṇavāsi-maṅgalathēra, and Sihalārājayuvārājachariyathēra. Having thus had a bridge of boats constructed, and a Chapter of priests elected, the King invited the twenty-four ordaining priests, headed by Dhammakittimahāthēra, on Wednesday, the 11th day of the dark half of the month of second Āsaḥa, and had them conducted to the bridge of boats, and had the forty-four priests of Rāmāññadēsa ordained by them. In conformity with the custom followed by the Sihalā *mahāthēras* of old, whenever priests from foreign countries were ordained, the forty-four priests of Rāmāññadēsa were first established in the condition of laymen, and then admitted to the Order as *sāmaṇēras* through the act of Vanaratānamahāthēra, who presented them with yellow robes, and accepted their profession of faith in the 'Three Refuges.'

On the night of Wednesday, five *thēras*, namely, Mōggalānathēra, Kumārakassapathēra, Mahāsivalithēra, Sāriputtathēra, and Nāpasagarathēra were ordained in the presence of the Chapter of the twenty-four priests, Dhammakittimahāthēra and Pañ-



chaparivēṇavāsi-maṅgalathēra being respectively the upajjhāya and āchariya. On the night of Thursday, the 12th, ten thēras, namely, Sumanathēra, Kassapathēra, Nandathēra, Rāhulathēra, Buddhavaṃsathēra, Sumaṅgalathēra, Khujjanāndathēra, Sōnuttarathēra, Guṇasāgarathēra, and Dhammarakkhitathēra were ordained, Vanaratanamahāthēra and Pañchaparivēṇavāsi-maṅgalathēra being respectively the upajjhāya and āchariya. In the course of the day on Friday, the 13th, seven thēras, namely, Chūlasu-maṅgalathēra, Javanapaññāthēra, Chūlakassapathēra, Chūlasivalithēra, Maṇisārathēra, Dhammarājikathēra, and Chandanasārathēra were ordained, Vanaratanamahāthēra and Pañchaparivēṇavāsi-maṅgalathēra being respectively the upajjhāya and āchariya. On Saturday, the 14th, the twenty-two young priests, who were the disciples of the thēras were ordained, Pañchaparivēṇavāsi-maṅgalathēra and Sihalarājayuvārāja-chariyathēra being respectively the upajjhāya and āchariya.

When the twenty-two thēras of Rāmaññadēsa had been ordained, the Sihala King invited them to a meal, at the end of which, he presented each of them with the following articles:— three yellow robes; a curtain and a canopy manufactured in the country of Gōcharati; a leathern mat painted in variegated colours; a fan shaped like a palmyra-fan, but made of ivory, carved by a skilful turner; and a betel-box. Then the Sihala King said: "Reverend Sirs, you will return to Jambudīpa and maintain the Religion in splendour in Haṃsavatī-pura. If, Reverend Sirs, I present you with any other gifts, no reputation would accrue to me, because such gifts are subject to speedy decay and dissolution. Therefore, I shall now confer titles on you. If, Reverend Sirs, this is done, such titles would last throughout your lifetime." So saying, he conferred on the eleven thēras who embarked in the same ship as Rāmadūta, namely, Mōggalānathēra, Kumārakassapathēra, Nānasāgarathēra, Buddhavaṃsathēra, Nandathēra, Rāhulathēra, Surhaṅgalathēra, Dhammarakkhitathēra, Chūlasu-maṅgalathēra, Kassapathēra, and Maṇisārathēra, the following titles respectively: Sīrisaṅghabōdhisāmi, Kittisirimēghasāmi, Parakkamabāhusāmi, Buddhaghōsasāmi, Sīhānūpavisud-dhasāmi, Guṇaratanadharasāmi, Jinālaṅkārasāmi, Ratanamālisāmi, Saddhamnatējusāmi, Dham-mārāmasāmi, and Bhūvaṇēkabāhusāmi. On the eleven thēras, who embarked in the same ship as Chitrādūta, namely, Mahāsivalithēra, Sāriputtathēra, Sumanathēra, Chūlakassa-pathēra, Chūlanandathēra, Sōnuttarathēra, Guṇasāgarathēra, Javanapaññāthēra, Chūla-sivalithēra, Dhammarājikathēra, and Chandanasārathēra, the following titles were res-pectively conferred: Tīlōkagurusāmi, Sīrivānaratanasāmi, Maṅgalathērasāmi, Kalyāṇitissasāmi, Chandanagirisāmi, Sīridantadhātusāmi, Vanavāsītissasāmi, Ratanālaṅkārasāmi, Mahādēvasāmi, Udumbaragirisāmi, and Chūlābhayātissasāmi.

The eleven thēras, who embarked in the same ship as Rāmadūta, together with the latter, left Jayavaddhananagara and returned to Valligāma. The eleven thēras, who embarked in the same ship as Chitrādūta, however, returned to Jayavaddhananagara, after adorning the Padava-laṅjachētiya, called the Sīripāda, which is situated on the top of the Samantakūṭa Hill.

The eleven thēras, who had returned to Valligāma, embarked on Wednesday, the second day of the light half of the month Bhadda, and returning home, arrived at the mouth of the Yōga River on Thursday, the second day of the dark half of the same month.

When Rāmaññapitirāja, received the tidings that the thēras, who embarked in the same ship as Rāmadūta, had arrived at the mouth of the Yōga River, he bethought himself: "Considering that these thēras visited Sīhaladīpa at my solicitation, and that they are the inaugurators of the *upasampadā* ordination, it would not be proper to send any of my officials to welcome them. It would, indeed, be appropriate that I should myself welcome them on my return from Tigumpanagara,<sup>30</sup> where, on the *mahāpavāraṇā* day, which falls on the full-moon day of Assayuja, I shall present the *chētiya* containing the Hair Relics of the Fully Enlightened

<sup>30</sup> Rangoon.

One, obtained during His life-time, with a large bell made of brass, weighing 3,000 *tolas*." Agreeably with this thought, he wrote a letter saying: "As I am visiting Tigumpanagara, may it please the Venerable Ones to remain in that town?" And, after making arrangements for their entertainment, he had them disembarked from their sea-going vessel and conveyed to Tigumpanagara in river-boats.

Meanwhile, the eleven *théras*, who embarked in the same ship as Chitradûta, missed the appointed time favourable for returning to Râmaññadêsa, because the Sîhala King had said to them: "Reverend Sirs, it is my desire to send an emissary to Râmâdhipatimahârâja, the Lord of the White Elephant, with presents, including a religious gift in the shape of an image of the Holy Tooth Relic, embellished with a topaz and a diamond, valued at a hundred *phalas*, which were constantly worn by my father, Parakkamabâhumahârâja. When the vessel, now being fitted out for my emissary, is ready, an opportunity will be afforded to her of sailing in the company of your ship. May it please your Reverences to postpone your departure till then?" The eleven *théras* and Chitradûta, therefore, waited for the emissary of the Sîhala King and anchored their ship at the port of Kalambu. Meanwhile, a violent wind, called *parâdha*, arose and sank in the sea the large sea-going vessel, in which passengers had already embarked. When the Sîhala King received the intelligence that Chitradûta's ship had foundered in the sea, he said thus to the *théras* and Chitradûta: "If you have no ship, you might embark in the same ship as my emissary, and return home." Accordingly, the *théras* and Chitradûta, together with his attendants, embarked in the same ship as the emissary of the Sîhala King and left the port of Kalambu.

Sailing out to mid-ocean, the ship continued her course through the Straits of Silla, which lies between Sîhaladîpa and Jambudîpa. After three nights had elapsed since the ship left the port of Kalambu, she was wrecked by a violent storm, and, immersed in sea-water, she remained fast between the jutting peaks of rocks. All the passengers, realizing their inability to extricate the ship from amidst the rocks, collected all the timber and bamboos that happened to be in her, and, constructing a raft of them, and embarking on it, crossed to the coast of Jambudîpa, which was close by.

Having lost the presents, the emissary of the Sîhala King returned to Sîhaladîpa. The *théras* and Chitradûta, however, travelled on foot to Nâgapattana,<sup>31</sup> and there visited the site of the Padarikârâma monastery, and worshipped the image of Buddha in a cave, constructed by command of the Mahârâja of Chinadêsa on the spot, on the sea-shore, where the Holy Tooth Relic was deposited in the course of its transit to Lañkâdîpa in the charge of Daṇḍakumâra and Hêmamâlâ, who were husband and wife. Thence they travelled on to the port of Nâvutapattana. At this port resided Mâlimparakaya and Pacchaliya, two intendants of the port, who annually sent two ships for trading purposes (to Râmaññadêsa.) In doing so, they sent presents for Râmâdhipatimahârâja, and thus, because of their having exchanged with him the compliments of friendship and civility, they conceived feelings of great respect and honour for him. Owing to this circumstance, they provided the *théras* with food, clothing, and residence, and treated them with much reverence. Chitradûta was likewise provided with clothing, food, and lodgings. The intendants of the port then said: "Reverend Sirs, when our ships start from this port, may it please you to embark in them in order to be once more near the Lord of the White Elephant?" Accordingly, the four *théras*, namely, Tilôkaguruthêra, Ratanâlankârathêra, Mahâdêvathêra, and Chûlâbhayatissathêra, and their four disciples resided with them. The remaining seven *théras*, however, saying: "We shall embark, together with the seven priests, in a ship at Kômâlapattana," went and resided at that port.

On Wednesday, the fourth day of the light half of the month Visakhâ, 839, Sakkarâj, the three *théras*, namely, Tilôkaguruthêra, Ratanâlankârathêra, and Mahâdêvathêra,

<sup>31</sup> Negapatan.

embarked in the ship belonging to Mālimparakāya, while Chūlābhayatisathēra embarked in the ship belonging to Pacchaliya, and they left Nāvutapaṭṭana. Of these *thēras*, the three, who embarked in the same ship, reached the mouth of the river, which takes its source in the Nāgarāsi<sup>32</sup> Mountain, on Friday, the 12th day of the dark half of the month Visākha, and arrived at Kusimanagara<sup>33</sup> on Tuesday, the 1st day of the light half of the month Jēṭṭha. Chūlābhayatisathēra, however, arrived at Hamsavatinagara on Tuesday, the 13th day of the light half of the month Āsaḥa.

Of the seven *thēras*, who, together with the seven priests, went and resided at Kōmālapaṭṭana, Maṅgalathēra, accompanied by his own attendant priest, as well as by those of Vanaratanathēra, and Siridantadhātuthēra, embarked in a ship, commanded by Binda, and left Kōmālapaṭṭana on Wednesday, the new-moon day of the month Bhadda, 841, Sakkarāj. They reached the mouth of the river, which takes its source in the Nāgarāsi Mountain, on Friday, the 1st day of the light half of the month Kattika, and, touching at Kusimanagara on Monday, the 11th, eventually arrived at Hamsavatinagara on Friday, the 14th day of the dark half of the month Kattika.

The remaining six *thēras* and the four young priests had been dead, as they were unable to obviate the consequences of demerit and the course of the law of mortality, to which all living beings are subject. Alas! "Whatever is material is subject to change and dissolution."

#### Obverse face of the third Stone.

On Thursday, the 8th day of the light half of the month Assayuja, 838, Sakkarāj Rāmādhīpatimahārāja, with the object of presenting a great bell to the Kēsadhātuchētiya,<sup>34</sup> embarked on a barge surmounted by a golden spire, and, escorted by a number of boats, headed by golden boats, such as the *indavimāna*, proceeded to Tigumpanagara. On Tuesday, the 13th day of the light half of the month Assayuja, the day of his arrival at Tigumpanagara, he invited the eleven *thēras*, who embarked in the same ship as Rāmādūta, and served them with various kinds of delicious food. He likewise presented each of them with two couples of cloths for their *tichivara* robes, and, having exchanged with them the customary compliments of friendship and civility, commanded that their residence be shown to them.

Rāmādhīpatimahārāja had grand festivals held for three days; and on Thursday, the day of *mahāpavāraṇa*, the great bell was conveyed to the quadrangle of the Kēsadhātuchētiya, in order that it might be presented to it. On Friday, the 1st day (after the day of *mahāpavāraṇa*), offerings were made to the priests residing in Tigumpanagara, and the King commanded that largess be given to paupers, way-farers, and beggars. On Sunday, the 3rd day (of the dark half of the same month), eleven boats were adorned in a reverent manner, and ministers were sent to escort the *thēras*. Having thus made preparations for escorting the *thēras*, Rāmādhīpatirāja left Tigumpanagara on the morning of Monday, the fourth day, and, reaching, in due course, Hamsavatinagara on Friday, the eighth day, entered the bejewelled palace, which was his home. The *thēras*, however, halted a day at a ferry near the Mahābuddharūpa;<sup>35</sup> and on Sunday, the tenth day, ministers were sent with many boats appropriately adorned, with various kinds of flags and streamers flying, and with the sounding of gongs and many other kinds of musical instruments, to wait upon the *thēras*, who, on their arrival, were ushered into the palace.

When the *thēras* had entered the Royal Palace, called the Katanamaṇḍira, they presented Rāmādhīpatimahārāja with the following articles:—a casket containing the sandal-wood powder, with which the Holy Tooth Relic was besmeared; an image of the Holy Tooth Relic; some branches, leaves, and seeds of the Bōdhi tree; a treatise giving an account of the purification of the Religion effected by Sīrisaṅghabōdhi-Parakkamabāhumahārāja, Vijayabāhumahārāja, and

<sup>32</sup> Nēgama. <sup>33</sup> Bassein. <sup>34</sup> The Shwēdagōn Pagoda at Rangoon. <sup>35</sup> The Kyaikpun Pagoda near Pegu.

Parakkamabāhumahārājā; a treatise setting forth the covenants entered into, at the solicitation of the said kings, by the priesthood for the observance of the Order; a letter sent by the Sīhala *thēras* and a book recording the covenants entered into by them; a book of *gāthās* written by Vaṇaratanamahāthēra; and a letter from the Sīhala King, Bhūvanēkabāhu. Rāmādhīpatimahārāja accorded a gracious greeting to the eleven *thēras*, and commanded his ministers to escort each of them to his monastery with many flags and streamers flying, and with the sounding of gongs and many other kinds of musical instruments.

Then the following thoughts arose in the mind of Rāmādhīpatimahārāja: "These eleven *thēras* visited Sīhalaḍḍipa, and have now returned bringing from thence the pure form of the *upasampadā* ordination. In this city of Hamsavatī, there does not exist any pure *baddhasimā*, nor any *mahānadi* possessing the characteristics of a *nadi*, nor any *mahājātassara* possessing the characteristics of a *jātassara*, nor any *gāmakhēṭṭa* whose purification can easily be effected. Where can these *thēras* perform such ecclesiastical ceremonies as *upōsatha* or *upasampadā* ordination?"

"Surely, it is proper that I should cause a search made for a small *gāmakhēṭṭa*, that can easily be guarded, and there have a *baddhasimā* properly consecrated by these *thēras*. If this is done, they will be in a position to perform, in that *simā*, such ecclesiastical ceremonies as *upōsatha* or *upasampadā* ordination." Rāmādhīpatirāja accordingly sent his attendants to search for a *gāmakhēṭṭa* answering the description. During the course of their search, the King's attendants found on the skirts of a forest to the west of a *mahāchēṭiya*, called Mudhava, a *gāmakhēṭṭa* belonging to the Minister Narasūra, which was small and could easily be guarded; and they reported accordingly to the King. Rāmādhīpatirāja personally inspected the site, and considered that it was a *gāmakhēṭṭa*, which could easily be guarded, and was an appropriate spot for the consecration of a *simā*. The ground of a selected place on that land was cleared of jungle, the site of the proposed *simā* was marked out, and a house was built in the middle of that site. The inside and outside of that house, as well as the site of the proposed *simā*, and a selected place outside that site, were smeared with cow-dung. Then a fencing was erected enclosing the whole place on its four sides, and four openings with doors were constructed. In order to obviate the junction of that *gāmakhēṭṭa* with others around it, the means of connection, such as the branches of trees, &c., both on the ground below, and in the air above, were cut down, and a small trench, about a span in depth and the same in width, was dug. Not far from the site of the proposed *simā*, and on its west side, a monastery, a refectory, a lavatory, and a privy were constructed for the use of the eleven *thēras*, who were to perform the ecclesiastical ceremony; and they were invited to take up their residence in that monastery.

Rāmādhīpatirāja again reflected: "The eleven *thēras*, and the eleven young priests, who are their disciples, have returned from Sīhalaḍḍipa after receiving there the exceedingly pure form of the *upasampadā* ordination. It would, however, be as well that I should enquire as to whether these *thēras* and their disciples are free from censure and reproach. Should any of them be not free from censure and reproach, their exclusion, in spite of their having received the exceedingly pure form of the *upasampadā* ordination from the Chapter of priests appointed to consecrate the *simā*, would be pleasing to us; because a *simā* constitutes the basis of the Religion, and also because the inclusion of priests, who are not free from censure and reproach, though they may have received the pure form of the *upasampadā* ordination in the Chapter consecrating a *simā*, would, in after times, afford matter for objection to the enemies of the Religion."

Accordingly, the King sent learned men to institute enquiries. On enquiry it was found that, previous to their receiving the Sīhala form of the *upasampadā* ordination, one *thēra* and four young priests were not free from a measure of censure and reproach, which was not of a grave character, but only of a trivial nature; and the matter was reported to the King. Rāmādhīpatirāja was, however, determined to maintain the Religion in extreme purity, and excluded

(from the Chapter) the *thēra*, together with his disciple, as well as the four young priests, who, before receiving the pure form of the *upasampadā* ordination, were not free from a measure of censure and reproach, which was not of a grave character, but only of a trivial nature. The King then resolved that the remaining ten *thēras* and the six young priests, who had received the exceedingly pure form of the *upasampadā* ordination, and were free from the smallest measure of censure and reproach, were qualified to constitute a Chapter for the consecration of the *simā*.

When the time approached for the consecration of the *simā*, out of these (ten) *thēras* Guṇaratanadharathēra, on the plea of illness, returned to his own monastery, accompanied by his pupil, and remained there. Therefore, the nine *thēras*, namely, *Sirisāṅghabōdhisāmi*, *Kittisirimēghasāmi*, *Parakkamabāhusāmi*, *Buddhaghōsasāmi*, *Jināṇakārasāmi*, *Ratanamālisāmi*, *Saddhammatējasāmi*, *Sudhammārasāmi*, and *Bhūvanōkabāhusāmi*, and their disciples, the five young priests, namely, *Sāṅgharakkhita*, *Dhammavilāsa*, *Uttara*, *Uttama*, and *Dhammasāra*, — in all, fourteen priests—took up their residence in the monastery built on the west side of the site of the proposed *simā*.

Then the King, who was desirous of having a *simā* consecrated, came to the following conclusion: "If, at a place, where priests desire to consecrate a *simā*, there does not exist an ancient *simā*, the *simā* consecrated, at that place, is valid; but, if otherwise, the new *simā* is null and void, because of the doubtful defect of the junction and overlapping of *simās*. Therefore, it is only by the desecration of the ancient *simā* at that place, that the validity of the new *simā* to be consecrated, can be secured. For this reason, previous to the consecration of a *simā*, the ceremony of desecrating the *simā* (which may possibly exist on the site), should be performed." The King accordingly had preparations made for performing the ceremony of desecrating the (existing) *simā* in accordance with the procedure expressly laid down in the *aṭṭhakathā*.

"Priests, an *avippavāsasimā* may thus be desecrated by means of the *tichāra*." There are certain conditions to be observed by a priest desecrating a *simā*. The following are the conditions. Standing on a *khandasimā*, a *mahāsīmā*; called *avippavāsasimā*, should not be desecrated; and similarly, standing on a *mahāsīmā*, called *avippavāsasimā*, a *khandasimā* should not be desecrated. It is only when standing on a *khandasimā* that another *khandasimā* may be desecrated; and the same rule applies *mutatis mutandis* to the other class of *simā*. A *simā* is desecrated for two reasons, namely, (i) in order to make a *mahāsīmā* of one, which is originally a *khandasimā*, with a view that its area may be extended; (ii) in order to make a *khandasimā* of one, which is originally a *mahāsīmā*, with a view that sites for monasteries may be granted to others. If, at the place of desecration, the existence of both *khandasimā* and *mahāsīmā*, called *avippavāsasimā*, is known, a *simā* may be desecrated or consecrated. If, however, the existence of a *khandasimā* is known, but not that of a *mahāsīmā*, called *avippavāsasimā*, a *simā* may be desecrated or consecrated. If, on the other hand, the existence of a *mahāsīmā*, called *avippavāsasimā*, is known, but not that of a *khandasimā*, it is only by standing on such places as the premises of a *chētiya*, a *bōdhi* tree, or an *upāsatha* hall, which are undoubtedly outside (the limits of an *avippavāsasimā*), that a *simā* may be desecrated; but by no means can it be consecrated. If, however, a *simā* is consecrated, there will be a junction of *simās*, and a *vihārasimā* will be transformed into an *avihārasimā*. Therefore, the ceremony of desecration should not be performed.

If the existence of both kinds of *simās* is unknown, neither desecration nor consecration should be effected. A *simā* is invalidated by means of the *hammavācchā*, or through the declension of the Religion, or because those, who do not know a *simā*, are incompetent to recite the *hammavācchā*. Therefore, desecration should not be effected. Because it is said that it is only when (the different classes of *simās*) are well-known, that desecration or consecration may be effected, priests desiring to desecrate a *simā*, and who are aware of either the existence of an ancient *simā* or its extent, may, by stationing there duly qualified priests, desecrate an



ancient *simā* or consecrate a new one. The interpretation appears to be that, if the extent of an ancient *simā* is unknown, that *simā* cannot be desecrated, nor can a new one be consecrated.

But the *Vimativinbāṇi* says: "There are some *thēras*, who, in the case of such *vihārasimās*, would convene a Chapter of five or six priests, would station them in a continuous row of places, which are each about the size of a bedstead, and whose distances are determined by the fall, all round, of stones thrown, first from the extremity of the *vihārasimā*, and then towards the inside and outside of its limits, and would successively desecrate an *avippavāsasimā*, and a *samānasamvāsakasimā*. If either a *khaṇḍasimā* or a *mahāsīmā* exists on that *vihāra*, the priests standing, as they do, in the midst of the *simās*, would, from a *mañchaṭṭhāna*, certainly desecrate that *simā*, and the *gāmasimā* would remain. In this matter, it is not essential to know the *simā* or its extent. But it is necessary for the reciters of the *kammavācchā* to say: 'We shall desecrate the inside of a *simā*,' (and to act accordingly).

"It is stated in the *aṭṭhakathā* that those, who are aware of the existence of a *khaṇḍasimā*, but not that of an *avippavāsasimā*, are qualified to effect both desecration and consecration, and that thus, although the extent of a *mahāsīmā* is unknown, desecration may be effected. On the authority of this statement, they say that at any selected spot on the remaining *gāmasimā*, it is appropriate to consecrate the two kinds of *simās* and to perform the *upasampadā* ordination and such other ceremonies. This dictum appears to be correct; but it should be accepted after due enquiry." The interpretation of these *thēras*, therefore, appears to be correct. With regard, however, to the desecration of a *simā* with an ordinary, but not a great, amount of exertion, by those, to whom the performance of the ceremony is difficult, because of their not knowing the existence of an ancient *simā* or its extent, it is said in the *aṭṭhakathā*: "If both classes of *simā* are not known, the *simā* should not be desecrated or consecrated." This dictum does not, however, mean to indicate that, although the existence of the *simā* to be desecrated may not be known, if great exertion is put forth that *simā* will not be desecrated.

If, at a place where a new *simā* is desired to be consecrated, the existence of an ancient *simā*, or its extent, is unknown; if, at selected spots within and without the places suitable for the fixing of the boundary-marks of the new *simā* to be consecrated, allotments of space, each measuring about four or five cubits in length are marked out in rows or groups; and, if duly qualified priests station themselves in the said continuous rows of the allotments of space, and effect the desecration of a *simā*: how can there be no desecration of the existing ancient *simā* at that place, and how can only the *gāmasimā* be not left? The King, therefore, had the ceremony of desecrating a *simā* performed in the following manner:—

On the inside of the places, suitable for fixing the boundary-marks of the new *simā* to be consecrated, allotments of space of five cubits each in length and the same in breadth were marked out, and allotments of similar dimensions were marked out also on the outside; and, by means of a line drawn with lime or chalk, rectangular spaces in rows were marked out. Then the nine *thēras* and the five young priests were invited, and the ceremony of desecrating a *simā* was performed in the manner described below. The said fourteen priests stationed themselves in the first rectangular space of the first row of the allotments of space, and read seven times the *kammavācchā* for desecrating a *simā* at seven different spots; then stationing themselves successively at each of the remaining rectangular spaces in the first row, they continued reciting the *kammavācchā* till the last rectangular space was reached. Again, beginning with the last rectangular space in the second row, they stationed themselves successively in a reverse order till the first rectangular space in the second row was reached, and read the *kammavācchā*. Thus, in the manner described above, the *kammavācchā* was read at every rectangular space in each of the two rows, in a forward order in the first, and in a reverse order in the second. When the number of rectangular spaces had been exhausted, the ceremony of desecrating a *simā* was concluded. It should be borne in mind that this ceremony was concluded on Saturday, the 7th day of the light half of the month *Migasira*.



On the 8th day, Rāmādhīpatirāja, in order to have the ceremony of consecrating *simā* performed, visited the place in the morning, and had the preliminary arrangements carried out in the following manner :—

On the outside of the site selected for consecrating the *simā*, and facing the four quarters, four boundary-marks were fixed; and in order to bring into prominence the advantage derived from fixing the boundary-marks in a form other than that of a four-sided figure, each of the additional four boundary-marks was placed at the end of a line drawn from the middle of the line joining each of the two corners facing the four quarters. Within the space thus enclosed by the eight boundary-stones, a rope was stretched, and along it a line was drawn on the ground. As the *simā* was to be consecrated within the line, and, as it was desirable to make manifest the limit of its site, a small trench, a span in depth and the same in width, was dug outside that line. In order to obviate junction with other *gāmakhēttas*, both inside and outside the limit of the boundary-stones, such means of connection as the branches of trees were cut down. The small trench was smeared with mud, and some water was placed in it. The eight boundary-stones were beautified with gilding and vermilion, and were wrapped up in red and white cloth. By way of showing honour to the Blessed One, near the boundary-stones, umbrellas, banners, lamps, incense, and flowers were offered; water-pots, whose mouths were covered and adorned with *kumula* flowers, were placed; and other offerings such as of cloth were made.

The preliminary arrangements connected with the consecration of the *simā* having thus been carried out, the nine *thēras* and the five young priests were invited, and the eight boundary-marks in the eight quarters, commencing with the one in the East quarter, were successively proclaimed. The proclamation was continued till the first boundary-mark, which had previously been proclaimed, was reached. In this manner the boundary-marks were proclaimed three times.

On the following morning, flags and streamers were planted at various places around the *gāmakhētta* belonging to the Minister Naraśūra; drums, conch-shells, and other musical instruments were sounded; and the guards, mounted men, and swift messengers, who had been stationed for the purpose of stopping the progress of travelling priests, and of causing other priests residing on that *gāmakhētta* to be speedily excluded from it, were sent out to patrol all round it. It was only when the absence of other priests on that *gāmakhētta* had been reported, that the *kammavācchā* relating to the consecration of a *simā* was read seven times with proper intonation, and that the ceremony of consecration was concluded. At the conclusion of the ceremony, gongs and other musical instruments were sounded three times, and the populace were commanded to raise a shout of acclamation. In commemoration of the consecration of this *simā* by the priests, who had received their *upasampadā* ordination in the *udakukkhēpasimā* situated on the Kalyāṇī River, it received the appellation of the Kalyāṇī-*simā*.

Previous to the consecration of the Kalyāṇī-*simā*, and also since the return of the *thēras* from Sīhaladīpa after receiving their *upasampadā* ordination there, the leading priests, who were imbued with faith, learned, and able, had approached Rāmādhīpatirāja and said to him thus: "Mahārāja, it is, indeed, an anomaly that we, who have received both the *pabbajjā* and *upasampadā* forms of ordination of the Religion of Buddha, and practised all the precepts that have been enacted, should find our *upasampadā* ordination to be impure. We desire, Mahārāja, to receive the *upasampadā* ordination at the hands of these *thēras*, and thus shall our ordination become pure." To this Rāmādhīpatirāja thus replied: "Reverend Sirs, if any leading priests who are replete with faith, should, after investigating the ruling of the *Vinaya*, find that the *upasampadā* ordination is impure, and should desire to receive the pure form of the *upasampadā* ordination at the hands of the *thēras*, who have returned home after receiving such ordination at the hands

of the fraternity, who are the spiritual successors of the extremely orthodox Mahāvihāra sect, I am not in a position to say to them: 'Do receive it,' or to prevent them by saying; 'Do not receive it.' On the other hand, if the leading priests should, after investigating the ruling of the *Vinaya*, that is in conformity with the intention of the Blessed One, find that their *upasampadā* ordination is pure, and should not desire to receive at the hands of these *thēras* the form of the *upasampadā* ordination, that has been handed down by the ordained priests of Sihalādīpa, I would not venture to urge them by saying: 'Do receive it.' The ruling of the *Vinaya* should, indeed, be the guiding principle. Do you investigate the *Dhamma* well."

Then Rāmādhīpatirāja thought thus:

"The office of *upajjhāya* is the basis of both the *pabbajjā* and the *upasampadā* forms of ordination; and it is decreed by the Blessed One that such an office should be conferred only on qualified priests, who, by reason of their having been ten years in orders, have acquired the status of a *thēra*. But these *thēras* received their *upasampadā* ordination this year only; and not one of them is, therefore, qualified for the office of *upajjhāya*. Whence can we get such an *upajjhāya*? He, indeed, is qualified for the office of *upajjhāya*, who has returned home, after receiving the pure form of the *upasampadā* ordination at the hands of the fraternity, who are the spiritual successors of the Mahāvihāra sect. After appointing such a one as *upajjhāya* all the leading priests, who are desirous of receiving the form of the *upasampadā* ordination, that has been handed down by the spiritual successors of the ordained priests of Sihalādīpa, will be afforded an opportunity of receiving such ordination at the hands of these *thēras*, who have returned from that island." Accordingly, the King commanded that a search be made for such a priest. Then Parakkamabāhusāmithēra said: "Mahārāja, there is a *thēra* called Suvannasōbhana. He received his *upasampadā* ordination at the hands of the fraternity, who are the spiritual successors of the Mahāvihāra sect. He is, indeed, qualified for the office of *upajjhāya*. Mahārāja, he is a solitary dweller in the forest, and observer of *dhūtāṅgas*, has few desires, is easily satisfied, and austere in his mode of living, eschews all evil through an innate feeling of shame, is repentant of his sins, an observer of the precepts, and is learned and competent." The King sent messengers to invite Suvannasōbhanathēra, and asked him, "Reverend Sir, when you visited Sihalādīpa, in which *simā* were you ordained, and what was the strength of the Chapter that ordained you? Who was your *upajjhāya*, and who your *kammavāchāchariya*? How many years have elapsed since you received your *upasampadā* ordination in Sihalādīpa?"

Suvannasōbhanathēra replied thus to the King: "Mahārāja, in the *udakukkhepasimā* situated on a *mahājātassara*, called Kalambu, and at the hands of a Chapter composed of innumerable priests, with Vanaratana-mahāthēra, ex-Mahāsaṅgharāja, as my *upajjhāya*, and with Vijayabāhu-saṅgharāja, who was formerly known as Rahulabhaddathēra, as my *kammavāchāchariya*, I received my *upasampadā* ordination. Since then twenty-six years have passed away." The King was extremely delighted, and invited the *thēra* to assume the office of *upajjhāya* in respect of the priests desiring to receive the *upasampadā* ordination. The *thēra* then said: "Mahārāja, the *thēras* of old, in whom human passion was extinct, disregarded their own interest in effecting the purification of the Religion in foreign countries. Mahārāja, I will follow in the footsteps of these holy men, and even like them, will purify the Religion." So saying, he gave a promise to the King.

#### Beverse face of the third Stone.

Immediately after the consecration of the *simā*, the priests, who had faith, and were learned and able, and who, being aware of the impurity of their previous *upasampadā* ordination, were desirous of receiving the form of ordination, that had been handed down through a succession of the ordained priests of Sihalādīpa, approached the King and renewed their former request. Having approached the King, they said: "Mahārāja, now that a *simā* has been consecrated in a valid manner, and that a *mahāthēra*, who is qualified for the office of *upajjhāya*,

has been appointed, we are prepared to receive the *Sihala* form of the *upasampadā* ordination."

On the morning of Monday, the 9th day of the light half of the month *Migastira*, the King visited the *Kalyāṇisimā* accompanied by the leading priests. The nine *thēras*, together with the five young priests, and *Suvannasōbhanathēra*, who was qualified for the office of *upajjhāya*, were invited and seated in the *Kalyāṇisimā*. Setting aside the leading priests, who were desirous of receiving the *Sihala* form of the *upasampadā* ordination, the King approached the *thēras*, who had visited *Sihala*dīpa, and having approached them, said to them thus: "Reverend Sirs, these leading priests are desirous of receiving, at your hands, the *Sihala* form of the *upasampadā* ordination. Vouchsafe, Reverend Sirs, to confer such ordination on them."

To this the *thēras* replied: "Mahārāja, we were sent by you to *Sihala*dīpa, where we received the pure form of the *upasampadā* ordination at the hands of the fraternity, who are the spiritual successors of the Mahāvihāra sect. Mahārāja, previous to our receiving such ordination at their hands the *mahāthēras* of *Sihala*dīpa addressed us thus: 'Reverend brethren, this is the custom of the *Sihala mahāthēras* of old. Previous to the conferment of the *upasampadā* ordination on priests, who have come from foreign countries, they are directed to make a confession that they have become laymen, to doff their priestly robe, to suffer themselves to be established in the condition of laymen by accepting the gift of a white garb, and again, to become *sāmaṇēras* by receiving the *pabbajjā* ordination, by accepting a gift of the priestly robe, and by professing openly their faith in the 'Three Refuges.' (It is only when all these stages have been passed through, that they are permitted) to receive the *upasampadā* ordination in their capacity as *sāmaṇēras*. It might be asked: What is the reason of such procedure? Reverend brethren, the priests, who came to this country with the conviction that their previous *upasampadā* ordination was impure, but that the *Sihala* form of it was pure, being imbued with faith, received fresh *upasampadā* ordination. Reverend brethren, these priests would subsequently attach themselves to others who might have been their own disciples, and, being dissatisfied with their condition, would, disregarding the time that had elapsed since their new ordination, reckon their status from the date of their old one. This is not approved by us: hence the custom described above. Therefore, if you, who are replete with faith, desire to receive the pure form of *upasampadā* ordination, do you act in accordance with the custom of the *mahāthēras* of *Sihala*dīpa. If you comply, we shall be able to confer the *upasampadā* ordination on you; but if you do not, by reason of not being in accordance with custom, we shall be unable to confer such ordination on you.' It was only when we had conformed ourselves to the custom of the *mahāthēras* of *Sihala*dīpa, that they conferred the *upasampadā* ordination on us."

Then the large number of leading priests said: "Reverend Sirs, since you yourselves received the pure form of the *upasampadā* ordination only after conforming to the custom of the *mahāthēras* of *Sihala*dīpa, even in this wise, do we, who are replete with faith, desire to receive it. Therefore, we are prepared to receive the pure form of the *upasampadā* ordination after conforming ourselves to the custom of the *mahāthēras* of *Sihala*dīpa." The *thēras*, who had returned from *Sihala*dīpa, being thus in concord with all the leading priests, the latter, headed by *Dhammakittithēra*, were eventually treated in accordance with the custom of the *mahāthēras* of *Sihala*dīpa, and the *upasampadā* ordination was conferred on them, with *Suvannasōbhanathēra* as *upajjhāya*, and with the nine *thēras*, who had returned from *Sihala*dīpa, as *āchariyas*, the *kammavācchā* being read by two of these *thēras* in turn.

On Monday, the 9th day of the light half of the month *Migastira*, which was the first day of the conferment of the *upasampadā* ordination, *Rāmādhipatirāja* was present in person, and directed the preparation of a bounteous supply of food and various kinds of drinks suitable for consumption, before or after noon, for the use of the *thēras*, who conducted the ordination ceremony, of the leading priests, who had been ordained, and of other leading priests, who were

candidates for the ordination. For the purpose of eliciting the acclamation of *sādhu* at the conclusion of each conferment of the *upasampadā* ordination, drums, conch-shells, and other musical instruments were sounded. Scribes skilled in worldly lore, and innumerable nobles and learned men were appointed to note the number of priests that had received the *upasampadā* ordination. And, in order that the ceremony might be performed at night, many lamps were provided. It was near sunset when the King returned to his palace.

(To be continued.)

## FOLKLORE IN SALSETTE.

BY GEO. FR. D'PENHA.

### No. 15. — *The Parrot's Tale and the Mainā's Tale*.<sup>1</sup>

Once upon a time there was a king who had an only son, the pride of his parents. The prince grew up strong and beautiful, and no pains were spared to give him a fitting education. When he was old enough the king got him married to the daughter of a neighbouring king, and they lived happily for some time in their father's house.

After a few months the prince wanted to go and live with his wife in another country. So he got a ship fitted for the voyage, and at once set sail with her. Now, when they had got half the way the prince remembered that he had a *pāpa!* (parrot) at home, which he would have liked to take with him, and he said to his wife: — "Oh dear! I left my parrot behind me at home."

This put the princess in mind of her *mainā*, which she, too, had forgotten at the time of leaving their palace, and so she, too, said: — "Yes, dear, I, too, have left my *mainā* behind me, which I should have liked to have taken with me."

They, therefore, turned their ship round homewards, and when they had returned to their house, the prince took his parrot and the princess her *mainā*, and again set sail. After a favourable voyage they reached their destination, where they hired a large house, and put up there.

When a few days had passed the princess one day said to her husband: — "My dear, we are now married and live happily. I should like to see my *mainā* married to your parrot, and I am sure they will like it."

"Very well," said the prince; "we have only to put them into one cage, and they will be a married couple. What more is necessary to be done?" The princess then told him to go and fetch a cage, which he did, and they both took the parrot and the *mainā*, and put them into it. Now it must be known that parrots and *mainās* seldom agree; so they pecked at each other, and pecked so long and so fiercely, that they plucked each other's feathers to such an extent that both began to bleed, and looked like lumps of live flesh.

The following morning the prince took them some food, but he was astonished when he saw the state they were in, and wondered what was the matter with them, whereupon the *mainā* said: —

"Listen, O king, to my story. There once lived a king who had an only son, who was brought up with great tenderness, and when he was old enough he was married, whereon he left his father's house and lived with his wife. He was very profligate, and had many friends who were daily entertained at a sumptuously laid-out table. In the meanwhile his wife had gone to her parents' house. In the course of his profligacy the prince soon squandered all his treasure, and, as is always the case, his friends all abandoned him. The poor prince had now barely anything left to maintain himself on, and he thought he would go to his wife's house, where he doubted not he would be welcomed by his royal father and mother-in-law. He,

<sup>1</sup> [A novel version of a very old tale. The previous tale published in Vol. XXI. p. 374 should have been numbered 14. — ED.]

therefore, took the earliest opportunity to go there, and, as he expected, he was given a cordial welcome.

"The prince lived in his wife's house for several months, when he again thought of his friends. So he told his father-in-law that he wished to take his wife with him. The father-in-law had no objection; on the contrary he gave them plenty of money, and moreover offered to send his regiments with them, if necessary, to escort them. The prince, however, accepted the money, but refused to take any one with him.

"On the way they had to pass a forest, and he took this opportunity to rob his wife. He had recourse to the following stratagem. They had passed a well, and the prince said he felt very thirsty and wanted to drink some water from it, but the princess offered to go and fetch the water. Before she went her husband said to her: — 'You will do well to remove all the jewellery and costly garments you have on, for this forest is infested with thieves and rogues, and should any of them see you they are sure to rob and even kill you.'

"The princess thought her husband's advice sensible, and so divested herself of all her jewellery and costly garments, and went to the well to fetch the water. The prince quietly followed her to the well. She drew out one *lôlak* which she drank herself, and stooped to draw a second, when her husband caught her by the legs and threw her into the well, where she remained for a long time, but was rescued by a passer-by, and went back to her father's house. Her father asked her what was the matter, and why she came back in that state. She never said a word against her husband, but said that she had been robbed by thieves in the jungle, and did not know what had become of her husband.

"The prince, after throwing his wife into the well, bundled up all her jewellery, money, and whatever else he could, and went to his own home. Once there, he again joined his wild friends and ate and drank with them, till he had once more squandered all his wealth, as well as his wife's jewellery and rich garments, which had brought him an immense sum of money. When everything had been disposed of, his friends, who saw he was sliding into poverty, again left him, and would not so much as even speak to him. What is a man to do in such circumstances?

"He thought to himself: 'My wife is dead. I must go and tell some tales to my father-in-law, and so squeeze some more money out of him, or how shall I live?'

"So thinking he started immediately for his father-in-law's house. After a tiresome journey he reached it, but to his utter embarrassment he saw his wife standing at a window of the palace. In shame and confusion he retraced his steps, but his wife, who was very kind-hearted and pitied his condition, called out to him, and said: 'Come in, dear, come in. Why do you turn back? There is nothing surprising in your behaviour. Such occurrences are not very rare.'

"The prince, though quite ashamed and confused, again went and lived for some time with his wife at her father's house. A few months afterwards he again told his father-in-law that he wished to go home with his wife. His father-in-law allowed them to go with the greatest pleasure, again giving an immense sum of money, besides jewellery and garments to the princess. This time, however, the prince took his wife home in safety, and having given up his extravagance and bad society, lived with his wife in peace and prosperity."

And then the *maind* ended her story with this moral: "Such, O king, is the character of husbands, and you can now imagine to yourself the reason of my being in the position you see me."

When the *maind* had finished her story, the parrot said: "You have listened to the *maind*'s tale, O king, which teaches us that husbands are bad; but wait one moment, and listen to my story, which will shew you that wives are no better than their husbands."

"Very well," said the prince; "out with what you have to say."



The parrot (*pôpat*) then began :—

"Listen, O king. There once lived in a certain country a well-to-do couple, husband and wife. It came to pass that the husband had to go to a distant country for employment, and there he had to spend several years. In his absence the wife was day and night visited by a paramour, with whom she ate and drank and made merry. When some ten or twelve years had elapsed she received a letter from her husband that he was soon coming back, and that she might expect him on a certain day. That day soon came, and with it her husband, who came home with a large fortune; but when he reached his house, to his great regret he found his wife sick. Of course, she was not really sick, but only pretended to be so, and had tied up her head and ears with a kerchief, which gave her an appearance of a really sick person.

"During the day she sent a message privately to her paramour not to visit her, as her husband had come home, but that she would come to his house. The day passed, and night came on, and the husband, who had to perform the domestic business himself on account of his wife's illness, being quite fatigued, went to bed and slept very soundly. In the dead of night the wife arose and took the road to her paramour's house.

"Now it happened that a *dakait*, who had learnt that the husband had come back after amassing a large fortune, thought of visiting his house that night with a view to carrying on his vocation of plundering. So just as the *dakait* at the dead of night was about to break into the house he saw the wife come out of it.

"I will not rob the house to-night, but will follow this woman, and watch where she goes, and what she does," said the *dakait* to himself, and went quietly after her.

"She went on and on for a long while till she came to her paramour's house, which she entered, and there saw her paramour apparently sleeping. But he was really dead, having been visited by the wrath of God, and killed in his bed!<sup>2</sup> Thinking he was only asleep, she called out to him in endearing terms, and threw herself on the corpse, but not a word came from him in return. Upon this she shook him and asked him why he was angry, why he did not speak to her, and such like questions. At length, after trying to make him speak for more than hour, she ceased from her attempts; but before going away she thought:— 'Well, well, if you will not speak to me, let me at least kiss you for perhaps the last time.'

"But as she put her lips to the corpse it opened its mouth and bit off her nose! Streams of blood ran to the ground, and she was at a loss to know what to do; for how could she go home without a nose? What would her husband and her neighbours say? What answer was she to give when questioned about her nose? In this plight, and thus thinking she retraced her steps homewards.

"On her way there was a hut in which lived an old woman, on whom she called, told her everything, and asked her advice. The old woman was at once ready with an answer, and told her to resort to the following stratagem :—

"Go home,' she said; 'and quietly lie down beside your husband, and when you have been there for a little while, get up and make a noise, saying, 'My husband has bitten off my nose, my husband has bitten off my nose.' When people collect at the noise they will believe you!'

"Having taken the old woman's advice, the wife went home, and lay down by the side of her husband, who was still fast asleep. After half an hour or so she got up and suddenly commenced bawling out :— 'My husband has bitten off my nose, my husband has bitten off my nose!' It was nearly dawn by this time, just at the time when people generally begin to be awake, and in consequence a great throng of neighbours was attracted by the wonderful story of a husband

<sup>2</sup> The original expression for these words are: *pân tō nihālā nōtā, tiālā Parmēsōrdān khīāt dhārā, āni tō mēlā*; the literal meaning of which is: "but he was not asleep, God sent him a punishment, and he died."



biting off his wife's nose! When the neighbours saw her they assumed she was telling the truth, and some of them advised her to lodge a complaint against her husband before the magistrate! Accordingly, she went and filed a suit at the magistrate's Court. Her husband was immediately summoned to answer the complaint, and as for evidence there was no lack, for had not the whole neighbourhood seen his wife without her nose before dawn by his side?

"Her husband appeared before the magistrate, and pleaded ignorance of the matter, but was at last convicted and sentenced to be hanged. But fortunately for him, the *dākait*, who had watched his wife on her night's excursion, had also come to the Court to see how the case was being conducted, and what the ultimate result would be. He now stood up before the magistrate and asked leave to say a word or two, which was given him. He then told the story: first about himself, who and what he was; how, having learnt that the accused had come home after several years' absence bringing with him a large fortune, he had determined to plunder his house, how, when he came in the night on his plundering errand, he saw the complainant come out of the house and go to her paramour's; how he changed his mind about plundering and followed her quietly; how he saw what she did with the corpse of her paramour, who was killed by the wrath of God; and how, finally, as she stooped to kiss him, the corpse bit off her nose! He also told the magistrate how she had entered the old woman's hut, who advised her to play the trick which had brought the accused before the magistrate. He then asked the magistrate to lend him the services of two peons, and on the magistrate complying with his request he went and brought the corpse with the piece of the nose still in its mouth! The magistrate ordered the part of the nose to be removed from the mouth of the corpse and to be placed on the nose of the wife, and it fitted her exactly!

"The magistrate then gave judgment accordingly, cancelled the sentence of death passed on the husband, and ordered instead the wife and the old woman to be hanged. The *dākait* was handsomely rewarded by her husband, and went away, and ever thereafter left off robbing.

"Such, O king, is the character of women. Judge for yourself the reason for the plight I am in."

When the prince had heard the stories of the *mainā* and the parrot, he saw there was a great deal of truth in both the stories! But at the end he got them both reconciled, and they then all lived happily together:—the prince and the princess; and the parrot and the *mainā*.

### MISCELLANEA.

#### THE EVIL EYE.

With reference to Note B on page 168, Vol. XXI, *ante*, it is worthy of remark that similar ideas prevail in Burma as in Bihar. It is believed there that, if a person looks steadily at a child or animal and says how well or beautiful it is, it will forthwith become ill. This is called *lū-sōn'-kyā*, i.e., "man-magic falls (to it)." The evil eye can be averted by a string called *let-p'we* (or armlet,) tied round the arm or neck, and this is even worn by pregnant women to protect the child within them. In the latter case, however, it is called *mī-yat let-p'we*, its more especial function being to protect against a hobgoblin, called *Mi-yatma*. Sometimes women are

hired for as long a period as five days simply to guard pregnant woman against this latter personage. The use of a string as an amulet is also known to the Southern Chins, as is shown by the following extract from Appendix IV. to my *Essay on the Language of Southern Chins and its Affinities*:—

"Four or five days after the birth of a child it is duly initiated into the clan and placed under the guardianship of the *Khun*. A cotton string, (called *khunhling*) is tied round its wrist for a few days; as a sign to all evil spirits that the child is under the latter's protection."

BERNARD HOUGHTON.

<sup>1</sup> Also '*nēk-sōn*' 'mouth-magic' and '*let-sōn*' 'hand-magic.' Another expression is *ān-kyā* ʻt.

## MADRAS MUSEUM PLATES OF JATILAVARMAN.

BY V. VENKAYYA, M.A.; BANGALORE.

THE original of the subjoined inscription belongs to the Government Central Museum at Madras, and is referred to in Mr. Sewell's *Lists of Antiquities*, Vol. II. p. 24 (Madras Museum Plate No. 15). Two impressions prepared by Dr. Fleet, and the original copper-plates which had been lent to Dr. Hultzsck, have been kindly placed by him at my disposal for publication in this *Journal*.

The inscription is engraved on seven copper-plates, each measuring  $11\frac{1}{4}$ " by  $4\frac{1}{8}$ ", strung on a ring, whose diameter is about  $3\frac{1}{4}$ " and which is  $\frac{3}{8}$ " thick. The weight of the seven plates is  $328\frac{1}{2}$  tolas and that of the ring  $11\frac{1}{4}$ ; total  $339\frac{1}{4}$  tolas. The ring contains no traces of having borne a seal, and the copper-plates seem to have been issued without it. Each of the plates is slightly folded at the extremities, so as to make rims on two of the opposite sides in order to protect the writing from defacement. The first and the last plates are engraved only on one side, and the remaining five on both sides.

The inscription contains two passages in the Sanskrit language and the old Grantha character. The first of these consists of six verses in the beginning (lines 1 to 19) and the second of four of the customary imprecatory verses at the end. The rest of the inscription is in the Tamil language and the Vaṭṭeluttu or Chēra-Pāṇḍya alphabet, as it has been termed by Dr. Hultzsck, but is interspersed with a large number of Sanskrit words written in the Grantha character. The following is a list of the words and syllables in the Tamil portion of the inscription which are written in the Grantha character:—

- Line 33. ka-bhūmi.  
 „ 34. bhūmi.  
 „ 42. { kula-dhana.  
           { aravinda-mukha.  
 „ 44. Karavandapu.  
 „ 46f. ēvamādi-vikrama.  
 „ 48. Manu-darśita-mārgga.  
 „ 49. { guru-charitaṁ.  
           { kaṇḍaka-śōdhanai.  
 „ 50f. { from Pāṇḍya-nāthan  
           { to paramavaishṇavan.  
 „ 52. rājya-varsha.  
 „ 53. ndharmma.  
 „ 54. { karma.  
           { Magadha.  
           { mahidē.  
 „ 55. { 'Sabdāḷi.  
           { grāma.  
           { Vidyā-dēvatai.

- Line 56. { from Bhārggava  
           { to sūtra.  
 „ 57. { Bahvṛijan Sīhu-Mīra.  
           { Yajña-vidyai.  
 „ 58. { śāstra.  
           { Sujjāta-Bhaṭṭa.  
 „ 60. { 'Śrīvara-maṅgala.  
           { brahma-dēya.  
 „ 61f. sarva-parihāra.  
 „ 72. Pāṇḍya.  
 „ 72f. mataṅga-jāddhyakshan.  
 „ 76. mra-śāsana.  
 „ 76f. vādya-gēya-saṅgita.  
 „ 78. Vaidya-kula.  
 „ 79. mahā-sāmanta.  
 „ 80. Vīra.  
 „ 81. Dhīrataran Mūrtti.  
 „ 84. mra-śāsana.  
 „ 92f. Arikēsari.

The historical introduction (ll. 19 to 46) is in High Tamil and possesses one characteristic of Tamil poetry, viz. constant alliteration. The only inscriptions in the Vaṭṭeluttu alphabet that have been hitherto published, are the Tirunelli plates of Bhāskara-Ravivarman which appeared in a former number of this *Journal*,<sup>1</sup> and the three inscriptions mentioned by Dr. Hultzsck in the introductory remarks to his paper on those plates (*ante*, Vol. XX. p. 287).

<sup>1</sup> *ante*, Vol. XX. pp. 285-292. Mr. S. M. Naṭhēsa Śāstri has published his own version of this grant in the September number of Vol. IX of the *Christian College Magazine*. The following misreadings in it may be noted as the most important:—

Line 1. Śrī Amachechar for śrīḥ ௪. Kō Pākkaṇ.  
 „ 2. iruppattārām „ nālpatt-ārām.

The alphabet employed in the subjoined inscription differs slightly from that of the four others. In the latter, the individual characters have a tendency to slant towards the left, while in the former they are more straight. This has perhaps to be accounted for by the different nature of the writing materials commonly in use, and the mode of holding the style, prevalent in the two parts of Southern India to which these inscriptions severally belong. The use of Sanskrit words and Grantha characters is very common in the Pāṇḍya grant, while in the four others most of the Sanskrit words have assumed Drāviḍian forms and are written in the Vaṭṭeḷuttu alphabet. In the latter some of the characters are distinctly round, for example *t*, *n*, *r* and *ṇ*, while in the former they are not quite round. It is not possible to say which of these two is the more developed form, until the immediate source of the alphabet is determined, and the two types of characters compared individually with those of the parent alphabet. From other Pāṇḍya inscriptions which are published, we know that, besides the Vaṭṭeḷuttu, the Tamil alphabet was also used in the Pāṇḍya kingdom. The former was probably imported from the Chēra kingdom and the latter from the Chōḷa country. As the earlier Pāṇḍya inscriptions, like the present one, are found engraved in the Vaṭṭeḷuttu character, and the later ones, — like the stone inscriptions found at Madura, Tirupparaṅkunṅam and other places, and the large Tiruppāvaṇam copper-plate grant of Kulaśekhara-Pāṇḍya. — in the Tamil alphabet, it is not unreasonable to suppose that it was the former that was originally used in the Pāṇḍya kingdom. The latter was probably introduced during the time when the great Saiva devotees, Tiruṇāṇasambandar and Tirunāvukkaraiyar, flourished, or on the occasion of a subsequent Chōḷa conquest. The forms which the characters have assumed in the present inscription, might be due to the influence of the Tamil alphabet on the original Vaṭṭeḷuttu. This Pāṇḍya grant also throws some light on the Vaṭṭeḷuttu numerals, as the plates are numbered on their left margins. The number on the third plate is rather indistinct, and the symbols for *four*, *five*, *six* and *seven* seem to be closely allied to the corresponding ones used in Tamil inscriptions, while those for *one* and *two* do not exhibit any intimate connection with the known South-Indian numerals. The investigation of the origin of the Vaṭṭeḷuttu numerals is closely connected with, and must throw considerable light on the question of the immediate source of the Vaṭṭeḷuttu alphabet. We must have a complete set of the Vaṭṭeḷuttu numerals and their earlier forms, and the earlier forms of the Vaṭṭeḷuttu alphabet, before we can speculate on the origin of either of them, or on the relation which existed between them. Dr. Burnell has expressed himself as follows on this question:—"Of all the probable primitive alphabets with which a comparison of the Vaṭṭeḷuttu is possible, it appears to me that the Sassanian of the inscriptions presents most points of resemblance."<sup>2</sup> A comparison of the Vaṭṭeḷuttu characters with the Tamil alphabet, which is used in ancient inscriptions found in the Chōḷa country and in other Tamil districts, yields the following results:—The symbols for *ī*, *ṇ*, *ṣ*, *r*, *l*, *ḷ* and *ḷ* are almost the same in both, while those for *a*, *ā*, *u*, *ū*, *o*, *k*, *ṇ*, *ch*, *p*, *m*, *y*, *v*, *ṣ*

Line 2.	śu dipattil	for Śirṇattil.
" 5.	Sevvaraigōṇ	" Sāṇṇarai-Kōda.
" 7.	muṅgu-vrāḷam	" mudugūru vāḷam.
" "	vaṅ-guḍippaḍiy	for vanna ti[ra*]vaḍiy.
" 9.	aruṭkaḍaviya	for kuda-kkadaviya.
" 11.	koḷukkum	" keḷukkum.
" 12.	orittan	" ōr-ōttarai.
" 13.	kōṇamaṇṇa	" kāṇam poṇ.
" 23.	vil chechila and paṭaiyar	for vilakkil and vagaiyra.
" 21.	āḍa vaitti kai	for āṭṭai-ttisai.
" 27.	aḷichechu	" aḷikku.
" 28.	... m Makaḷ and Īsuri	for mavagaḷ and i-īri.
" 29.	pappinadu and Madaippaḷḷi	for unnigru and Malaiyampallī.
" 33f.	Niḷatāṅganaṇṇūradey	for ōḍadāru Karaiṇṇaṇṇū sabha.
" 34.	yūḷe āinamandarai munachuppotti	for nūrru-aiymbatt-ēl-arai kāsū poṇṇi.
" 33f.	sonṇān	for Karaiṇṇaṇṇū sabha.

The seven small lines of writing on the right margin of the second side of the second plate seem to have been entirely ignored.

<sup>2</sup>South-Indian Palaeography, 2nd edition, p. 51.

and *ṇ* are not quite dissimilar, and those for *i*, *e*, *ai*, *ṇ*, *t* and *n* do not exhibit any points of close resemblance. In the subjoined inscription more than two hundred and fifty of the *virāmas* are distinctly marked, in most cases by means of a dot attached to the top of the letter. In some cases the dot is attached to the right or to the left of the letter. There is no attempt at marking the *virāmas* either in the Jews' grant or in the Syrian Christians' grants, — if the copies published in the *Madras Journal of Literature and Science*, Vol. XIII. are faithful, — as well as in the Tirunelli grant. As regards Tamil inscriptions, we find that the *virāmas* are sometimes marked only in the oldest ones.<sup>3</sup> If the marking of the *virāma* had the same history in the Vaṭṭeḷuttu script as it seems to have had in Tamil inscriptions, we should conclude that the present grant belongs to a time earlier than any of the inscriptions from the Western coast hitherto discovered.

Of the Pāṇḍya kingdom nothing like a connected history is known, and it is doubtful if it will ever be possible to get a really trustworthy account of it from the earliest times. That it was a very ancient one, is established by various facts. According to some versions of the *Mahābhārata*, Arjuna is believed to have gone to the Pāṇḍya kingdom during his rambles in the South.<sup>4</sup> The Buddhist king Asōka refers to the Pāṇḍyas in one of his edicts.<sup>5</sup> The late Dr. Caldwell considered it nearly certain that it was a Pāṇḍya king who had sent an ambassador to the emperor Augustus of Rome.<sup>6</sup> From the Greek geographers who wrote after the Christian era, we learn that the Pāṇḍya kingdom not only existed in their time, but rose to special importance among the Indian states, though no names of Pāṇḍya kings are known. Tūtukkūḍi (Tuticorin), Koṭṭai, Kāyal, Kaḷḷimēḍu (Point Calimere), Kumari (Cape Comorin) and Pāmbaṇ (Paumben) were known to the ancient Greeks.<sup>7</sup> Kālidāsa, the great dramatist, refers to the Pāṇḍya kingdom as one of the provinces overrun by Raghu in his tour of conquest.<sup>8</sup> The astronomer Varāhamihira refers to this kingdom in his *Bṛhat-saṃhitā*.<sup>9</sup> The frequent mention of the Pāṇḍyas in ancient inscriptions shows that the kingdom continued to exist and that some of its rulers were very powerful. The Western Chalukya king Pulikēsin II. (A. D. 610 to 634) boasts of having conquered the Pāṇḍyas among others.<sup>10</sup> The Pallavas are constantly reported to have conquered the Pāṇḍyas. The inscription of Nandivarman Pallavamalla published by the Rev. T. Foulkes, refers to a victory gained by the Pallava general Udayachandra against the Pāṇḍya army in the battle of Maṇṇaikuḍi.<sup>11</sup> The Chalukyas, — Western as well as Eastern, — and the Rāshtrakūṭa kings sometimes boast in their inscriptions of having conquered the Pāṇḍyas.<sup>12</sup> It was, however, with the Chēras and the Chōḷas that the Pāṇḍya history was more intimately connected. They formed the 'three kingdoms' of the South,<sup>13</sup> and were constantly at feud with one another. Each of the kings

<sup>3</sup> Compare Dr. Hultzsch's *South-Indian Inscriptions*, Vol. I. pp. 113 and 147; *Madras Christian College Magazine*, Vol. VIII. pp. 99 and 273.

<sup>4</sup> It is in connection with a marriage of Arjuna that the Pāṇḍya kingdom is supposed to be mentioned in the *Mahābhārata*. Dr. Caldwell (*History of Tinnevely*, p. 13) says that only the Tamil prose translation and the southern Sanskrit versions of the epic state that Arjuna's bride belonged to the Pāṇḍya family, while most of the northern Sanskrit versions state that her father was the king of Maṇipūra.

<sup>5</sup> *History of Tinnevely*, p. 17. Captain Tufnell in his *Hints to Coin-collectors in Southern India*, Part II. p. 3, says that the small insignificant Roman copper coins found in and around Madura in such large numbers and belonging to types different from those discovered in Europe, point to the probability of the existence at one time of a Roman settlement at or near that place. Mr. Sewell in his *Lists of Antiquities*, Vol. I. p. 291, seems to have first started this theory to explain the discovery of the small Roman coins.

<sup>7</sup> See *ante*, Vol. XIII. p. 330 ff. and Caldwell's *History of Tinnevely*, pp. 17-22.

<sup>8</sup> *Raghuvamśa*, iv. 49.

<sup>9</sup> Dr. Kern's edition, iv. 10.

<sup>10</sup> See *ante*, Vol. VIII. p. 245.

<sup>11</sup> *ante*, Vol. VIII. p. 276; the reading of the first line of Plate iv. first side, is not Maṇṇaiku[sam]grāme as the published text has it, but Maṇṇaikuḍi-grāme.

<sup>12</sup> For the Western Chalukya conquest of the Pāṇḍyas see Dr. Fleet's *Kanarese Dynasties of the Bombay Presidency*, pp. 27, 28 and 29. Only one of the Rāshtrakūṭa kings is explicitly stated to have conquered the Pāṇḍyas. For the Eastern Chalukya conquest see *South-Indian Inscriptions*, Vol. I. p. 51.

<sup>13</sup> In Tamil, the phrase *mūv-araiyar*, 'the three kings,' is used to denote the Chēra, the Chōḷa and the Pāṇḍya kings. In Tamil inscriptions *mūva-rāyar*, and in Kanarese ones *mūru-rāyar* are used to mean the same three kings; see *South-Indian Inscriptions*, Vol. I. p. 111, note 3.

of any one of these dynasties often called himself 'the destroyer' of the other two kingdoms.<sup>14</sup> As the history of the Chêras is now very little known, we have only what has been done for the Chôla history to fall upon. The Chôla king Parântaka I. calls himself Madirai-konḍa, or in Sanskrit, Madhurântaka, 'the destroyer of Madura.' Mr. Foulkes' inscription of the Bâpa king Hastimalla reports that Parântaka I. conquered Râjasimha-Pânḍya.<sup>15</sup> One of the grandsons of the same Chôla king was also called Madhurântaka, while one of his great-grandsons, Âditya-Karikâla, "contended in his youth with Vira-Pânḍya,"<sup>16</sup> and another great-grandson, Kô-Râjakêsarivarman *alias* Râjarâjadêva, "deprived the Seliyas (*i. e.* the Pânḍyas) of their splendour."<sup>17</sup> In two of the Tanjore inscriptions (*South-Indian Inscriptions*, Vol. II. No. 3, paragraphs 5 and 6, and No. 59, paragraphs 2, 3, 4, 9 and 11), the conquest of the Pânḍyas is mentioned along with that of Sêramân, the Chêra king, and in one of them (No. 59, paragraph 3), it is said that both of them were defeated in Malai-nâḍu. Perhaps this shows that the Chêra king and the Pânḍyas united together in opposing Râjarâja. The son of the last-named Chôla king, Kô-Parakêsarivarman *alias* Râjendra-Chôladêva, was also called Madhurântaka.<sup>18</sup> The immense number of copper coins found in the Madura bazar, containing the legend Râjarâja, and the Chôla inscriptions which are reported to be found in the Pânḍya country,<sup>19</sup> almost establish the Chôla conquest. Dr. Hultzsch's latest *Progress Report* (Madras G. O. dated 6th August 1892, No. 544, Public) mentions several Pânḍya princes. Of these, Manâbharana, Vira-Kêraja, Sundara-Pânḍya, and Lanikêsvara *alias* Vikrama-Pânḍya, who had undertaken an expedition against Vikramabahu of Ceylon, were contemporaries of the Chôla king Kô-Râjakêsarivarman *alias* Râjadhira-jadêva (No. 12 of Dr. Hultzsch's list); Vira-Kêsarî, the son of Srivallabha, was a contemporary of Kô-Râjakêsarivarman *alias* Vira-Râjendradêva I. (No. 14 of the list). A third Chôla king, No. 18, Parakêsarivarman *alias* Vira-Râjendradêva II., whom Dr. Hultzsch identifies with the Eastern Chalukya Kulôttuṅga-Chôla II., is reported "to have cut off the nose of the son of Vira-Pânḍya, to have given Madura to Vikrama-Pânḍya, and to have cut off the head of Vira-Pânḍya." In the inscriptions of the Chôla king Râjarâjadêva, found at Tanjore and elsewhere, the Pânḍyas are always mentioned in the plural number (Seliyar, Pânḍyar). An inscription, found on one of the walls of the great temple at Chidambaram in the South Arcot district, reports that Kulôttuṅga-Chôla conquered 'the five Pânḍyas.'<sup>20</sup> The defeat of 'the five Pânḍyas' is also referred to in the historical introduction of the inscriptions of Kô-Râjakêsarivarman *alias* the emperor Sri-Kulôttuṅga-Chôladêva (*South-Indian Inscriptions*, Vol. II. No. 58, and *ante*, Vol. XXI. p. 286), who was evidently identical with the Kulôttuṅga-Chôla of the Chidambaram inscription. Again, the word Pañchavaṇ, 'one of the five,' is used in inscriptions as well as in Tamil literature as a title of the Pânḍya kings. It may, therefore, be concluded that very often, if not always, there were five Pânḍya princes

<sup>14</sup> The seals of Pânḍya copper-plate grants, of which two are now known, and published in Sir Walter Elliot's *Coins of Southern India*, — one belonging to the large Tiruppuraṇam grant and the other to the "Madacolam" grant, — contain the following emblems: — two fish, a tiger and a bow. The fish was the Pânḍya emblem. But the insertion of the tiger and the bow, the Chôla and the Chêra emblems, is meant to indicate that the kings who issued these grants, conquered the Chôlas and the Chêras. In the description of the seals of the two Leyden copper-plate grants, published in the *Archæological Survey of Southern India*, Vol. IV. only the fish and the tiger are mentioned. The bow, which must have been there, has evidently been mistaken for something else. Some of the Chôla coins also contain these three emblems; *e. g.* No. 152 of Sir Walter Elliot's *Coins of Southern India*, whose legend has been read by Dr. Hultzsch as *Gaṅgai-konḍa Chôla* (*ante*, Vol. XXI. p. 323), and Nos. 153 and 154 of the same, whose legends are *Sri-Râjendra* and *Uttama-Chôla*, respectively.

<sup>15</sup> *Salem Manual*, Vol. II. p. 372 (verse 11).

<sup>16</sup> *South-Indian Inscriptions*, Vol. I. p. 112.

<sup>17</sup> *Ibid.* pp. 65 and 95.

<sup>18</sup> Lines 87 f. of the large Leyden grant (*Archæological Survey of Southern India*, Vol. IV. p. 208), and *South-Indian Inscriptions*, Vol. I. p. 112.

<sup>19</sup> Mr. Stenon's *Lists of Antiquities*, Vol. I. pp. 236 and 237; Caldwell's *History of Tinnevely*, p. 29. In one of the Tanjore inscriptions (*South-Indian Inscriptions*, Vol. II. No. 36) Pânḍi-nâḍu is otherwise called Râjarâja-maṇḍala. This confirms Râjarâja's conquest of the Pânḍyas.

<sup>20</sup> *South-Indian Inscriptions*, Vol. I. p. 163.



ruling at the same time.<sup>21</sup> Almost throughout the Tamil districts of Southern India we meet with Pāṇḍya inscriptions which, to judge from the characters employed in them, must belong to some of the later kings. Among these may be mentioned **Sundara, Vira, Vikrama, Kulasākhara** and **Parākrama**. Marco Polo mentions a "Sonder Bandi" of the Pāṇḍya dynasty,<sup>22</sup> who may be identical with the Sundara-Pāṇḍya of the inscriptions. Later on, the Pāṇḍya kingdom fell a prey to the ambition of the Vijayanagara kings and their feudatories. Coins bearing one or other of the names 'Sundara-Pāṇḍiyaṇ (Sundara-Pāṇḍya), Vira-Pāṇḍiyaṇ (Vira-Pāṇḍya) and Kulasāgaraṇ (Kulasākhara), are not infrequently met with in the *śāśāras* of Tanjore and Madura. Another coin, bearing the legend 'Samarakōlāgalaṇ (*i.e.* in Sanskrit, *Samarakōlāhala*),<sup>23</sup> a name which occurs in the traditional lists of Pāṇḍya kings, is also often found. He was a king whose dominions extended as far north as *Kāñchīpura*, where an inscription, dated during his reign, is found, and contains the Saka date 1391 expired.<sup>24</sup> From this inscription we learn that he was also called *Puṇḍrikaviraṇ* (*i.e.* in Sanskrit *Bhuvanaikavira*), a name which is likewise found on coins.<sup>25</sup> Coins bearing the legends *Kachchi-vaṇḍuṇḍu Perumāṇ*,<sup>26</sup> *Ellāntalaiy-āṇḍu*,<sup>27</sup> *Jagavira-Rāmaṇ*,<sup>28</sup> *Kaliyuga-Rāmaṇ*,<sup>29</sup> *Śera-kula-R[ā\*]maṇ*,<sup>30</sup> and *Pūtala*,<sup>31</sup> are generally ascribed to the Pāṇḍya dynasty. From Tamil inscriptions we learn that the capital of the Pāṇḍyas was Madura, and that their dominions were often very extensive. That their emblem was the fish, is borne out by inscriptions as well as coins.<sup>32</sup> From certain names which occur in Kanarese inscriptions, and which are referred to in Dr. Fleet's *Kanarese Dynasties of the Bombay Presidency*, it may be concluded that there was a family of Pāṇḍya chiefs ruling in the North as feudatories of one or other of the Kanarese dynasties. Probably, some member of the Pāṇḍya dynasty of Madura, for some unknown reason, migrated to the North and established for himself a small principality; and his successors appear to have preserved their family name. **Tribhuvanamalla-Pāṇḍyadēva**,<sup>33</sup> **Vira-Pāṇḍyadēva**<sup>34</sup> and **Vijaya-Pāṇḍyadēva**<sup>35</sup> were ruling the **Nonambavaḍi**

<sup>21</sup> The *Kalīngattu-Parani* (canto xi. verse 63) mentions five Pāṇḍya princes who had been defeated by Kulōttuṅga-Chōḷa. This king was, as has been shown by Mr. Kanakasabhai Pillai (*ante*, Vol. XIX. p. 338) and Dr. Fleet (*ante*, Vol. XX. p. 279 f.), identical with the Eastern Chalukya Kulōttuṅga-Chōḷadēva I. (Saka 985 to 1034), and it is very probable that it is this defeat of the Pāṇḍyas that is referred to in the Chidambaram inscription and in the inscriptions found at Tanjore and other places.

<sup>22</sup> Dr. Caldwell's *History of Tinnevely*, p. 35. But see *ante*, Vol. XXI. p. 121, where the date of the accession of Sundara-Pāṇḍya is calculated from materials supplied by Dr. Hultzsch. We have thus obtained the date of one of the several Sundaras.

<sup>23</sup> Sir Walter Elliot's *Coins of Southern India*, Nos. 134 and 135.

<sup>24</sup> Dr. Hultzsch's *Progress Report for February to April 1890*, Madras G. O. dated 14th May 1890, No. 355, Public.

<sup>25</sup> Sir Walter Elliot's *Coins of Southern India*, No. 133.

<sup>26</sup> *ibid.* No. 145.

<sup>27</sup> This is the reading of the legend on Elliot's No. 133 suggested by Dr. Hultzsch (*ante*, Vol. XXI. p. 324) who ascribes it to Sundara-Pāṇḍya. The Rev. J. E. Tracy of Tirumangalam, in his paper on Pāṇḍya coins, published in the *Madras Journal of Literature and Science*, had read *Ellā-nagaraṇ-āṇḍu*.

<sup>28</sup> Sir Walter Elliot's *Coins of Southern India*, No. 144. This legend has been read by Mr. Tracy.

<sup>29</sup> Mr. Tracy's *Pandyan Coins*, No. 3, and Elliot's No. 147. In an inscription of the Jambukēśvara temple on the island of Śrīraṅgam (*ante*, Vol. XXI. p. 121) Sundara-Pāṇḍya is called *Laṅkā-dvīpa-luṇṇa-dvītiya-Rāma*, 'a second Rāma in plundering the island of Laṅkā.' It is not impossible that the *biruda* Kaliyuga-Rāmaṇ bears the same meaning and is intended to denote the same Pāṇḍya king.

<sup>30</sup> Mr. Tracy's *Pandyan Coins*, No. 11 (wrongly for No. 6).

<sup>31</sup> *ibid.* No. 1. The legend on No. 139, Plate iv. of Sir Walter Elliot's *Coins of Southern India* has been read *Koṭkai-āṇḍar*. But the correct reading seems to be: — [1.] Śōṇḍa [2.] ḍa ko [3.] ṇḍāṇ. Śōṇḍa means 'the Chōḷa country.' 'One who conquered the Chōḷa country' would be an appropriate *biruda* for a Pāṇḍya king. In the Tirupparaṇkuraṇam inscription, published in the *Archæological Survey of Southern India*, Vol. IV. Sundara-Pāṇḍya has the *biruda* *Śōṇḍu valāṇḍiy-arūṇiya*, 'one who is pleased to distribute the Chōḷa country,' which has been misread (pp. 4 f.) *Śōṇḍu-vaṇḍiyarūṇiya*.

<sup>32</sup> The Rev. E. Loventhal in his *Coins of Tinnevely* (p. 7) says that "there must have been two distinct Pāṇḍya dynasties, one in Koṭkai and one in Madura, and there were several branch lines, especially of the Madura Pāṇḍya. Both the chief lines had the elephant and the battle-axe as their royal marks, probably because they were closely related to each other." He adds (p. 8) that, later on, "the Madura Pāṇḍyas chose the fish mark as their dynastic emblem, that is, when they left Buddhism they changed the elephant mark and took instead of it a pure Vishṇu mark — the white fish." *ibid.* p. 52.

<sup>33</sup> Dr. Fleet's *Kanarese Dynasties of the Bombay Presidency*, p. 51.

<sup>34</sup> *ibid.* p. 52.

<sup>35</sup> *ibid.*



Thirty-two thousand as contemporaries of the Western Chālukya kings Vikramāditya VI., Sōmēśvara III. and Jagadēkanālla II. respectively. A Yādava inscription belonging to the time of Kṛishṇa (Śaka 1175), refers to "the Pāṇḍyas who shone at Guttī."<sup>36</sup> The Hoysala king Ballāla II. "restored to the Pāṇḍya his forfeited kingdom when he humbled himself before him." The kingdom referred to consisted of Uchchāṅgi, — part of the Kōṅkana, — and the districts of Banavāṭi and Pānuṅgal.<sup>37</sup>

So much of the Pāṇḍya history we learn from inscriptions, numismatics and contemporary authorities. We shall now see what Tamiḻ literature has to say on this dynasty. The following are some of the Tamiḻ works which may be expected to throw some light on Pāṇḍya history: — *Tiruvēḷḷaiyādalpurāṇam*, *Periyapurāṇam*, *Pattuppḍḍṭu* and *Purappāṭṭu*. The boundaries of the Pāṇḍya kingdom are thus laid down in Tamiḻ works:— the river Vēḷḷāru to the north; Kumari (Cape Comorin) to the south; the sea to the east; and 'the great highway' to the west. According to Dr. Caldwell, the river Vēḷḷāru is the one which rises in the Trichinopoly district, passes through the Pudukkōṭṭai state, and enters the sea at Point Calimere; and the same scholar has identified 'the great highway' with the Achchankōvil pass.<sup>38</sup> This would include a part of the modern state of Travancore into the Pāṇḍya kingdom. The Pāṇḍya king is often called *Kōṛkaiyāḍi*, 'the ruler of Kōṛkai.' From this fact it may be concluded that Kōṛkai was once the Pāṇḍya capital.<sup>39</sup> In later times the seat of the government was certainly Kūḍal (i. e. Madura). The *Tiruvēḷḷaiyādalpurāṇam*<sup>40</sup> is an account of the divine sports of 'Siva, as represented by the god at Madura, and professes to give a history of that town and its kings from very early times. It also furnishes a list of Pāṇḍya kings, most of the names in which sound more like *birudas* than actual names. Whether the accounts given in this work are based on genuine tradition or not, it has not been possible to determine from a lack of ancient Pāṇḍya inscriptions. It is almost certain that there are some historical facts contained in it. But they are so much mixed up with myths and legends that it is at present hardly possible to distinguish historical facts from worthless matter. The sixth verse in the Sanskrit part of the subjoined inscription refers to victories gained by some of the ancient Pāṇḍya kings over Indra, Varuṇa and Agni, and reports that the garland of Indra had been wrested from him by the Pāṇḍya kings, and that some of them survived the great *Kalpa*. Some of the chapters of the *Tiruvēḷḷaiyādalpurāṇam* describe the futile attempts made by Indra to destroy the Pāṇḍya capital, Madura. One of these consisted in inducing Varuṇa to flood the city and drown it under water. A great deluge is said to have occurred during the reign of the Pāṇḍya king Kīrtivibhūṣaṇa, after which 'Siva re-created Madura as it was before. It is this legend that is referred to in the present inscription by the words *mahākalpāpad-uttāriṣhu*. Again, in the chapter headed *Varaguṇaṇukku=chchivāḷḷaṇ=gāṭṭiya paḍalam* ("the chapter which describes how Varaguṇa was shewn the world of 'Siva"), the then reigning king Varaguṇa-Pāṇḍya is said to have gained a victory over the Chōḷa king. In the 18th verse of this chapter, the Chōḷa king is described as *Nēri=pporuppan*, and his army denoted by the expression *Kiḷḷi-śēpai*. It is not impossible that it was the Chōḷa king Kō-Kiḷḷi who is spoken of as having been defeated by Varaguṇa-Pāṇḍya. This Chōḷa king is mentioned in the large Leyden grant and the copper-plate inscription of the Bāṇa king Hastimalla, as one of the ancestors of Vijayālaya. The *Kaliṅgattu-Paraṇi* also mentions him, though not by name.<sup>41</sup>

<sup>36</sup> *ibid.* p. 73.

<sup>37</sup> *ibid.* p. 68.

<sup>38</sup> *History of Tinnevely*, p. 24 f.

<sup>39</sup> See note 32, above.

<sup>40</sup> Dr. Caldwell, in the Introduction (p. 139) to the second edition of his *Comparative Grammar of the Dravidian Languages*, says that this *purāṇa* was very probably translated from Sanskrit at the request of Ativirarāma-Pāṇḍya, the poet king of Madura, and that it dates from the 16th century. To this Pāṇḍya king is generally attributed the composition of the Tamiḻ poem called *Naiṭṭadam* (Naishadha); see the remarks on pp. 144 f. of the Introduction to the *Comparative Grammar* as regards the other literary productions of this king.

<sup>41</sup> In verse 18 of the chapter headed *Irūḷa-pārampariyam*, he is described as follows: *taṇi naḍaṇḍ-Uragar-taṇi-maṇi hoḍḍav-avaṇ*, 'he, who, walking alone, seized the jewel of the Uragas (Nāgas).' In Paṇḍit V. Śāmināḍaiya's edition of the *Pattuppḍḍṭu*, p. 111, the same king is called Nāgapattipattu-Chōḷaṇ, and the tradition about the birth of an illegitimate son to him by the Nāga princess is referred to. In other Tamiḻ works the name Kiḷḷi-Vaḷai occurs; see *ante*, Vol. XIX. p. 339.

That Varaguṇa-Pāṇḍya was a historical personage, is shewn by the same Bāṇa grant, which reports that the Gaṅga king Prithivīpati, who was a contemporary of Amōghavarsha, defeated the Pāṇḍya king Varaguṇa in the battle of **Srī-Purambiya** (not 'Sripura, as it is on page 373 of the *Salem Manual*, Vol. II.). **Srī-Purambiya** has probably to be identified with the village called **Tiru-Purambiyam** in **Sundaramūrti-Nāyaṇār's Tēvāram**, and **Purambayam** in **Tirunāṇasambandar's Tēvāram**. The exact place occupied by **Kō-Kkiḷi** in the Chōḷa genealogy, is not known. The two inscriptions which mention the early Chōḷa kings, say that **Karikāla**, **Kō-Chchamkāṇṇan** and **Kō-Kkiḷi** belonged to the Chōḷa family. Of these two authorities, the **Leyden** grant mentions **Karikāla** first and **Kō-Kkiḷi** last, while the **Bāṇa** inscription mentions **Kō-Kkiḷi** first and **Kō-Chchamkāṇ** last. The *Kalīṅgattu-Paraṇi* mentions **Kō-Kkiḷi** first and **Karikāla** last. Thus the three authorities for Chōḷa history that are now known, do not give a regular genealogy for this period, and one may doubt if it will ever be possible to reconstruct it and to determine the dates of these kings from Chōḷa inscriptions alone. There is only one **Varaguṇa** mentioned in the traditional lists of the Pāṇḍya kings.<sup>43</sup> Consequently, the information that we now possess for Pāṇḍya history, offers no obstacles to the identification of the **Varaguṇa-Pāṇḍya** of the **Bāṇa** inscription with the **Varaguṇa** of the *Tiruvīḷaiyāḍalpurāṇam*. This *purāṇa* has a chapter<sup>44</sup> which describes how the 'god at Madura' sent the great musician **Bāṇa-Bhadra** with a letter to **Sēramāṇ Perumāḷ**, the Chēra king, who was a contemporary of the **Saiva devotee Sundaramūrti-Nāyaṇār**. The letter directed the Chēra king to give presents to the musician, which was duly done. The same event is referred to in that chapter of the *Periyapurāṇam* which gives an account of the life of **Sēramāṇ Perumāḷ**.<sup>45</sup> In this narrative we have perhaps to take 'the god at Madura' to mean the Pāṇḍya king. If this suggestion is correct, it would imply that the Chēra king was a vassal of the Pāṇḍya. From the *Tiruvīḷaiyāḍalpurāṇam* we also learn that the old college (*śāṅgam*) of Madura was established during the reign of a certain **Vaṁśasēkhara-Pāṇḍya**, and was provided with a miraculous seat (*palagai*) by the god **Sundarēśvara**.<sup>46</sup>

The second of the works enumerated as throwing some light on the Pāṇḍya history, is the *Periyapurāṇam*. The accounts contained in this work may be considered less open to question, as some of the statements made in it have been strongly confirmed by recent discoveries. As the author of the work does not profess to write a history, but only the lives of the sixty-three devotees of **Siva**, the historical information contained in it is only incidental. One of these sixty-three devotees was **Neḍumāṇaṇ**, a Pāṇḍya king. He is described as having been victorious in the battle of **Nelvēli**.<sup>47</sup> This is probably **Tinnevely (Tirunelvēli)**. As the battle was fought in the Pāṇḍya country itself, it implies that the king only succeeded in repelling an invader from the North or from Ceylon. We are told that he married a daughter of the Chōḷa king, whose name is not mentioned, that he was originally a **Jaina** by religion, and that his queen, who was a **Saiva** at heart, sent for the great **Tirunāṇasambandar**, who succeeded in converting the king to the **Saiva** religion through a miraculous cure of his malady, which the **Jaina** priests could not make any impression upon. The date of this Pāṇḍya king and, with it, that of **Tirunāṇasambandar** are still wrapt in mystery. That **Dr. Caldwell's** identification<sup>47</sup> of this king, who was also called **Sundara-Pāṇḍya**, with **Marco Polo's "Sonder Bandi"** is incorrect, and that the three great **Saiva** devotees **Tirunāṇasambandar**, **Tirunāvukkaraiyar** and **Sundaramūrti-Nāyaṇār** must have flourished prior to the eleventh century A. D., is, however,

<sup>43</sup> Sir Walter Elliot, in his *Coins of Southern India*, p. 123 f. has published six lists of Pāṇḍya kings. In the first, two kings are mentioned with the name **Varaguṇa**, while each of the other five mentions only one king of that name.

<sup>44</sup> *Tirumugaṇ-goḍutta paḍalam*, p. 227 of the Madras edition of 1888.

<sup>45</sup> Chapter 37 of the Madras edition of 1884.

<sup>46</sup> *Saṅga-ppalagai tando paḍalam*, chapter 51 of the Madras edition of 1888.

<sup>47</sup> *Nelvēli cōṇṇa nāya-sir-Nēḍumāṇaṇ*, 'Neḍumāṇaṇ, whose fortune was constant (and) who gained (the battle of) **Nelvēli**,' occurs in verse 8 of the *Tiruvīḷaiyāḍal*, which contains a list of the sixty-three devotees of **Siva**, and which was composed by **Sundaramūrti-Nāyaṇār**.

<sup>48</sup> *Comparative Grammar of the Dravidian Languages*, Introduction, pp. 186 ff.

clearly established by inscriptions found in the great temple at Tanjore.<sup>49</sup> The *Periyapurāṇam* informs us that one of the Chōla kings ruled also over the Pāṇḍya kingdom. This was the Saiva devotee Kō=Chehengat-Chōla-Nāyaṇār, who was also called *Seṅgaṇār*.<sup>49</sup> The same king is, as stated above, mentioned in the large Leyden grant as one of the ancestors of the Chōla king Vijayālaya. His conquest of one of the Chēra kings is described in a small work called *Kaḷavali-nāṇḍi*, the text and translation of which have been published in this *Journal* (*ante*, Vol. XVIII. pp. 253-265). The *Periyapurāṇam* tells us that he built several temples of Siva in different places. Sundaramūrti-Nāyaṇār refers in his *Tēvāram* to one at Nāṇṇilam in the Tanjore district,<sup>50</sup> and Sundaramūrti's predecessor, Tiruṇāpasambandar, to another at Tiru-Ambar.<sup>51</sup> This last reference furnishes us with one of the limits for the period of the latter poet, the other limit being the time of Sēramāṇ Perumāḷ, who was a contemporary of the former poet.

Another of the Tamil works which may be of use to the student of Pāṇḍya history, is the *Pattuppāṭṭu* (i. e. "the ten poems"). As the name implies, it consists of ten poems, or rather idyls, composed by different members of the college of Madura, to which reference has already been made. Of these, two are dedicated to Neḍuñjeliyaṇ, a Pāṇḍya king. The first of these two, called *Madurai-kkūñji*, was composed by Marudaṇār of Māṅguḍi, and the second, called *Neḍunalvāḍai*, by Nakkiraṇār, the president of the college. The first refers to a battle fought at Talai-Ālaṅgaṇam by the Pāṇḍya king against the Chēra and the Chōla kings and some minor chiefs.<sup>52</sup> Some of the ancestors of Neḍuñjeliyaṇ are also incidentally mentioned. The name of one of them was Vaḍimbalambanigra-Pāṇḍiyaṇ according to the commentary.<sup>53</sup> This, however, could not have been the actual name of the king, but only a *biruda*. Another of the ancestors of Neḍuñjeliyaṇ was Pal-yāga-sālai-muda-kuḍumi-Peruvaḷudi, whose piety is very highly spoken of.<sup>54</sup> As I shall have occasion to speak of this king in an article on another Pāṇḍya grant which I am going to publish, I shall now be content with a mere mention of his name.

The last of the Tamil works above enumerated, as being of some use to students of Pāṇḍya history, is the *Puṟappāṭṭu*. This work is unpublished, and consequently, the historical value of its contents cannot now be stated precisely. The *Puṟappāṭṭu* is said to describe in detail the battle of Talai-Ālaṅgaṇam,<sup>55</sup> which is referred to in the *Madurai-kkūñji*. Mr. P. Sundaram Pillai, M. A., of the Maharaja's College at Trivandram, refers, in an article published in the August number of Vol. IX of the *Madras Christian College Magazine*, to another work called "*Eraiyanar Agapporul*." This work, he adds, is generally ascribed to Nakkirar and celebrates the prowess of a Pāṇḍya king who is called Arikēsari, Varōdaya, Parāṅkuśa and Vichāri, and mentions among his conquests "Vilinjā (near Trivandram), Kottar (near Nagercoil), Naraiyaṇ, Chēvcor, Kadaiyal, Aṇkudi and Tinnevely." It is thus clear that Tamil literature is not devoid of works that throw some light on Pāṇḍya history. Their contents, however, have not been appreciated, because we have not had the means to test their usefulness. It is important here to note that the *Sinhalese Chronicles* might, with advantage, be consulted to elucidate some of the points in Pāṇḍya history, which may be left obscure by Tamil literature and the Pāṇḍya inscriptions.

As I have already remarked, the subjoined inscription opens with six Sanskrit verses. Of these, the first invokes Brahman, the second Viṣṇu and the third Siva. This might be taken as an indication of the non-sectarian creed of the reigning king. As, however, he has the *biruda*

<sup>49</sup> *South-Indian Inscriptions*, Vol. II. Nos. 38 and 41.

<sup>49</sup> *Tēvāram* = *iy-āḷaḷ* = *Seṅgaṇār*, 'Seṅgaṇār who became a Pāṇḍya and ruled the world,' occurs in verse 11 of the *Tiruttottogai*.

<sup>50</sup> Page 14 of the Madras edition of 1894.

<sup>51</sup> Page 169 of the same.

<sup>52</sup> The following are the names of the minor chiefs (*kuru-nīla-maṇḍar*) mentioned on page 189 of Parḍit V. Śāmi-āḷaiyaṇ's edition: Tidiyaṇ, Eḷuni, Erumaiaṇḍar, Irūṅṅ-Voṇṇāṇ and Poruṇaṇ.

<sup>53</sup> Page 185 of the same.

<sup>54</sup> Page 239 of the same; in the text of the poem (p. 120, line 759) Pal-sālai-muda-kuḍumi occurs.

<sup>55</sup> See note † on page 189 of the same.

parama-Vaishṇava, 'the most devoted follower of Viṣṇu,' in line 51, and as, in l. 35 f., he is reported to have built a temple to Viṣṇu, we have to understand that the king, though a worshipper of Viṣṇu, was not intolerant towards other religions. The fourth verse describes the Pāṇḍya race as descended from the Moon as ancestor. The fifth refers to Māravarman and some of his ancestors, and describes him as the 'destroyer of the Pallavas' (*Pallava-bhāṇjana*). The sixth verse describes his son Jaṭilavarman. The Tamil portion is dated during the seventeenth year of the reign of Neḍuñjaḍaiyaṇ. Evidently, Jaṭilavarman and Neḍuñjaḍaiyaṇ denote the same individual and are synonymous. *Jaṭila* is the Sanskrit equivalent of the Tamil *Ṣaḍaiyaṇ* (one who has matted hair), a name which is also applied to 'Siva.'<sup>56</sup> The adjective *Neḍum* may qualify the word *ṣaḍai*, and the name would then mean 'one whose matted hair is long.' But it is more probable that *Neḍum* has to be understood as a sort of title prefixed to the names of some of the Pāṇḍya kings. In line 61 of the *Madurai-kāṇṇī*, a Tamil poem already referred to, one of the Pāṇḍya kings is called Neḍiyōṇ. Neḍumaṇaṇ of the *Periyapurāṇam* and Neḍuñjeliyaṇ of the *Pattuppāṭṭu* are names in which the prefix *Neḍum* is used as a title. If translated, these two names might mean 'the tall Pāṇḍya.' The names Neḍumaṇaṇ, Neḍuñjeliyaṇ and Neḍuñjaḍaiyaṇ are quite similar, and one is almost tempted to think that they must have denoted the same individual. Beyond this similarity of the mere names we possess no materials for their identification. In the present inscription, the king Neḍuñjaḍaiyaṇ is called Tennan, Vāṇavaṇ and Sembiyaṇ. Tennavaṇ or Tennan, 'the king of the South,' is used as a title of Pāṇḍya kings in Tamil inscriptions and literature. Vāṇavaṇ and Sembiyaṇ are titles applied to the Chēra and Chōla kings, respectively. The fact that this Pāṇḍya king assumed the Chēra and Chōla titles, shows that he conquered those kings, or was, at least, believed to have done so. A similar fact in connection with Chōla history is revealed by the title Mummuḍi-Chōla, which was assumed by one at least of the Chōla kings. Mummuḍi-Chōla means 'the Chōla king who wore three crowns, viz. the Chēra, the Chōla and the Pāṇḍya crowns.'<sup>57</sup> After giving the above-mentioned titles of the king, the Tamil portion of the inscription enters into an account of his military achievements which occupies nearly two plates. The battles of Veḷḷūr,<sup>58</sup> Viṇṇam and Seḷiyakkuḍi against an unknown enemy are first mentioned. The king next attacks a certain Adiyaṇ and puts him to flight in the battles of Āyiravēli, Āyirūr<sup>59</sup> and Puḡaḷiyūr. The Pallavas and Kēraḷas, who are his allies, are also attacked and defeated. The king of Western Koṅgu is subsequently attacked, and his elephants and banner taken as spoils. The whole of Koṅgu is then subdued, and "the noisy drum sounds his (i. e. the king's) name throughout Kaṅkabhūmi." The king enters Kāñjivāyappērūr, and builds a temple "resembling a hill" to Viṣṇu. The ruler of Vēṇ is then conquered and put to death; his town of Viḷiṇam, "whose fortifications are as strong as those of the fort in Laṅkā," is destroyed, and "his elephants, horses, family treasure and good country" captured. The Pāṇḍya king afterwards builds a wall with a stone ditch round the town of Karavandapuram.

<sup>56</sup> A facsimile of the seal of the Tiruppūvaṇam copper-plate grant, a transcript and translation of which are published in the *Archæological Survey of Southern India*, Vol. IV. pp. 21-38, is given on page 123 of Sir W. Elliot's *Coins of Southern India*. It contains a Sanskrit inscription which ends with the name Jaṭilavarman. In line 13 of the first plate of the inscription occurs the Tamil form of this name, viz. *Ṣaḍaivarman*, and in line 14, the actual name of the king, Kulaśēkharadēva.

<sup>57</sup> See note 14, above.

<sup>58</sup> In the Tiruppūvaṇam copper-plate grant the name Veḷḷūr-kuruchchi occurs twice (*Archæological Survey of Southern India*, Vol. IV. p. 23, Plate xi a, lines 3 and 5) in the description of the boundaries of the granted village. As the word *kuruchchi* is not found in Tamil dictionaries, it is probable that *kuruchchi* is a mistake, if not a misreading, for *kurichchi*, which has almost the same meaning as the word *puḡavu*, which precedes the name Veḷḷūr in the text of the present inscription. Veḷḷūr-kurichchi means 'Veḷḷūr, (which is) a village belonging to a hilly or forest tract,' and puḡavil Veḷḷūr which occurs in the text, would mean 'Veḷḷūr, (which is situated) in a forest or hilly tract.' Consequently, it is not impossible that the two villages are the same. Mr. Sewell in his *Lists of Antiquities*, Vol. I. p. 242, mentions a village called Veḷḷūr in the Malabar district, which is 23 miles north-north-west of Cannanore. Another village of the same name is mentioned in the *Archæological Survey of Southern India*, Vol. IV. p. 77, text line 60.

<sup>59</sup> It is not certain if Āyiravēli and Āyirūr have to be taken as denoting two distinct villages. It is not impossible that Āyirūr is the name of the village and Āyira-vēli means 'one thousand vēlis (of land).' Perhaps the village of Āyirūr had only one thousand vēlis of cultivated land.

The battle of Śelijakkudi was one of the first fought by the king. The name which means 'the Pāṇḍya village,'<sup>60</sup> might indicate that it was situated in the Pāṇḍya country. If it was, the battle must have been fought either against a foreign invader or a rebellious feudatory. It is not apparent who Adiyaṇ was, against whom the king next turned his arms. Āyiravēli, where one of the battles against Adiyaṇ was fought, was probably included in the Chōḷa dominions, as it is said to have been situated on the northern bank of the Kāvēri. The fact that the Pallava and Kēraḷa kings were his allies, might indicate that he was not a minor chief. These considerations lead to the inference that he was probably a Chōḷa. Neḍuñjaḍaiyaṇ calls himself Śembiyaṇ (i. e. 'the Chōḷa'), but the conquest of the Chōḷas is not explicitly stated in the historical introduction, and no Chōḷa king of the name Adiyaṇ is known. The kings of that dynasty had, each of them, several names and many *birudas*.<sup>61</sup> There are, however, only two cases known from inscriptions, of wars between the Chōḷa and Pāṇḍya kings, in which the names of the contending kings are given. Of these, the first is the war between Rājasimha-Pāṇḍya and the Chōḷa king Parāntaka I. which is mentioned in the inscription of the Bāṇa king Hastimalla, and the second is that between the Chōḷa king Āditya-Karikāla and Vīra-Pāṇḍya, which is referred to in the large Leyden grant. It is more probable that Adiyaṇ was identical with the king of Western Koṅḡu, who was captured by Neḍuñjaḍaiyaṇ. Adigaimāṇ, also called Adigaṇ, is mentioned in the *Periṇṇapurāṇam* as an enemy of the Śaiva devotee Puḡaḷ-Sōḷa, a Chōḷa king whose capital was Karuvār (i. e. Karur in the Coimbatore district). Adigaimāṇ and Eḷiṇi are mentioned in the unpublished Tamil work *Puraṇāṇṇu*, as kings, in whose praise the well-known Tamil poetess Auvaiyār composed several verses. In his *South-Indian Inscriptions*, Vol. I. p. 106, Dr. Hultzsch has published an inscription which refers to certain images set up by Adigaimāṇ Eḷiṇi, and to their repair by a successor of his, who was called Vyāmuktasravanōjjvala (in Tamil, Viḍukāḍaḷagiya), the lord of Takatā, and who was the son of a certain Rājarāja. This Takatā has probably to be identified with Tagaḍūr, which is referred to in the *Puraṇāṇṇu* as having been captured by a Chēra king. The syllables which are transcribed as Kāñjivāyappērūr, may also be written Kāñjivāy-ppērūr. In Sundaramūrti-Nāyaṇār's *Tēvāram* (Foster Press edition, 1883, p. 114; Aruṇāchala Mudaliyār's 3rd edition of the *Periṇṇapurāṇam*, 1884, pp. 7 and 22) Kāñjivāyppērūr is mentioned. But there is no clue given as to the situation or the village. Consequently, we cannot decide whether the village mentioned in the present inscription has to be identified with that referred to in the *Tēvāram* or not. Besides, Kāñjivā or Kāñjivāy is reported to be the name of a village in the Tanjore district. The name Kāñjivāyppērūr may also be explained as 'the large village in or near Kāñji, i. e. Kāñchīpura. The building of a temple to Viṣṇu at this village might then refer to the construction of the Varadarājasvāmin temple at Little Conjeeveram, which is not far from the Pallava capital Kāñchī. Kaṅkabhūmi, 'the land of kites,' might then be taken for Tirukkaḷukkunṇam,<sup>62</sup> which is a few miles distant from Chingleput. But the conquests which are recorded in this part of the inscription, relate mostly to the western half of Southern India. Besides, if Kaṅkabhūmi is pronounced as it is written, it does not rhyme with Koṅgabhūmi which it ought to do. Consequently, though the name is written Kaṅkabhūmi, the second of the *k's* being Grantha, the composer evidently pronounced it Kaṅgabhūmi, which is the Tamil form of Gaṅgabhūmi, the

<sup>60</sup> A name quite similar to Śelijakkudi is Vēmbaṅḡudi, which occurs three times in the Tiruppāvanam grant (Plate xi a, line 9; Plate xi b, lines 4 and 8). The second and third Sentences of note 60 read as follows:—Vēmbaṅ means 'one who wears (a garland of flowers of) the vēmbu (the margosa or *nim* tree, *Azadirachta indica*). The Pāṇḍya king is often represented in Tamil literature as wearing a garland of margosa flowers. Consequently, Vēmbaṅ denotes the Pāṇḍya king, and the village is evidently called after him.

<sup>61</sup> For example, Kō-Rājakēśarivarman *alias* Rājartjadēva had the following *birudas*:—Sōḷa Arumōḷi, Mummudi-Chōḷa, Rājāsraya, Nityavinōḍa and Śivapāḍasēkhara (*Christian College Magazine*, Vol. VIII. p. 271). And his son Kō-Parakēśarivarman *alias* Rājendra-Chōḷadēva was also called Madhurāntaka, Gaṅgaikōṇḍa-Chōḷa and Uṭṭama-Chōḷa.

<sup>62</sup> Tirukkaḷukkunṇam, 'the sacred hill of the kites,' is the name given to the hill as well as the village close to it. The village is sometimes also called Pakṣitīrtha, 'the bathing-place of the birds (i. e. kites);' see *ante*, Vol. X. p. 193 f.



well-known Gaṅga country. That such incorrect spellings were not uncommon in ancient days, is shown by an inscription of the great temple at Tanjore (*South-Indian Inscriptions*, Vol. II. No. 35, line 156), in which the word *chaturvēdimāṅgalam* is written *chaturvēdimāṅkalam*. Its connection with the town of Kāñchi being thus rendered improbable, Kāñjivāya-ppērur may have to be understood as 'the large village of Kāñjivāyal or Kāñchivāyal,' the *r* which ought to have been the result of *saṁdhi* between *l* and *p*, having been assimilated and its place taken by a second *p*.<sup>63</sup> In Tamil dictionaries, Vēṇ is mentioned as one of the twelve districts, where *Koḍun-Tamiḷ* (i.e. vulgar Tamil) used to be spoken. Viḷiṇam, which is mentioned in the inscription immediately before Vēṇ, is probably 'Vilinjam' which, as has been already stated, was a place in Travancore captured by one of the Pāṇḍya kings. From the manner in which Viḷiṇam and Vēṇ are mentioned in the inscription, it may be concluded that the former was one of the towns, if not the capital of the latter.<sup>64</sup> According to Mr. W. Logan's *Malabar* (Vol. I. p. 240, note 2), Vēṇāḍu was, in ancient times, identical with the modern state of Travancore. Karavandapuram is the last place mentioned in the historical introduction. Karavantapura is mentioned in a small Vaṭṭeḷuttu inscription, which, with the permission of Dr. Hultzsch, I publish below from a photograph received from by Dr. Burgess.

## TEXT.

- 1 Śrī [i\*] Kō-Māraṇ-Jaḍaiyaṛku
- 2 rājya-va[r]sham āṇavaḍu śellā-
- 3 nīṛpa marṛ-avaṛku mahā-
- 4 sāmantaṇ-āgiya Karavantapur-ādhi-
- 5 vāṣī Vaijyan<sup>65</sup> Pāṇḍi-Ami-
- 6 rdamaṅgalav-araiyaṇ= ā[y\*]i-
- 7 ṇa Śāttāṇ-Gaṇavadi ti-
- 8 ruttuvittadu tiru-kk[ō][y\*]i-
- 9 lum śrī-taḍāgamum idaṇ-uḷ=a-
- 10 ram=uḷḷadum [i\*] m[a]ṛṛ-ava-
- 11 ṛku dharmma-[pā]nni<sup>66</sup> āgiya Na-
- 12 kkaṇḍorriyāṛ= cheya-
- 13 ppaṭṭadu Durggā-dēvi-kō-
- 14 [y\*]ilun= Jēṣṭai-kō[y\*]ilum [u\*]

<sup>63</sup> Examples of similar assimilation are *nāppadu* for *nārpadu* (forty), *kāppaṇam* for *kāṛpaṇam* or *kāl-panam* (a quarter fanam) and *kākkāṣu* for *kāṛkāṣu* or *kāl-kāṣu* (a quarter cash). The village of Kāñchivāyal is mentioned in Mr. Foulkes' inscription of the Pallava king Nandivarman and its Tamil endorsement, and in the grant of Nandivarman Pallavamalla and its Tamil endorsement. About its position Mr. Foulkes remarks as follows in the *Salem Manual*, Vol. II. p. 334:— "It is clear that Kāñchivāyal lay, either wholly or in principal part, on the right bank of the Pālār in the upper, or upper-middle, part of its course, somewhere above Vellore." The large Leyden grant (lines 96 ff.) and some of the Tanjore inscriptions (*South-Indian Inscriptions*, Vol. II. Nos. 9 and 10) mention an officer of Rājārājādēva who was a native of Kāñchivāyal. From an unpublished inscription of the ruined temple at Kōḷam-bandal in the Arcot taluk, North Arcot district, it appears that this village belonged to Pēr-Āvūr-nāḍu in Uyyakkop-ḍār-vaṇaṇḍu, which last was, according to a Tanjore inscription (*South-Indian Inscriptions*, Vol. II. No. 4, p. 47), situated between the rivers Arisil and Kāviri. Kāñchivāyal is mentioned in a Tamil inscription dated Śaka 1487, which is published in the *Archaeological Survey of Southern India*, Vol. IV. pp. 154-156. It is not improbable that the village of Kāñchivāyal which is mentioned in the inscriptions published by the Rev. T. Foulkes, was situated in the Kōṅgu country. If it was, it may be the same as the Kāñchivāyal of the present inscription, granted that there was not more than one village of that name in the Kōṅgu country.

<sup>64</sup> Among the conquests of Kulōttuṅga-Chōḷa, the *Kalingattu-Parani* (canto xi. verse 71) mentions Viḷiṇam, which was very probably identical with the Viḷiṇam of the present inscription and with the "Vilinjam" mentioned in the "Eraiyanar Agapporul" (*ante*, p. 64).

<sup>65</sup> Vaijyan is a corruption of the Sanskrit Vaidya, which actually occurs as the name of a family in line 78 of the copper-plate inscription which is the subject of this paper.

<sup>66</sup> Read *dharm-patni*. The apparent length of the vowel in *pa* on the photograph may be due to the bad pasting of the impressions before photographing. If this is the case, *panni* for *patni* would be a mistake similar to that of *ranna* for *ratna* which occurs several times in the inscriptions of the Rājārājēśvara temple at Tanjore (*South-Indian Inscriptions*, Vol. II. No. 46, lines 8, 16 and 20).

## TRANSLATION.

Prosperity! While the sixth year of the reign of Kō-Mārañ-Jaḍaiyaṇ was current, Sattaṇ Gaṇapati, who was his (*i. e.* the king's) great feudatory (*mahā-sāmanta*), who resided in (*the village of*) Karavantapura, (*who belonged to*) the Vaidya (*race*), (*and*) who was the chief of Paṇḍi-Amirdamaṅgalam, repaired the sacred temple, the sacred tank (*śrī-taḍāga*) and (*all*) that is charitable (*in connection with*) this (*tank*). Besides, Nakkaṅgorri, who was his lawful wife, built a temple of the goddess Durgā and a temple of Jyēsthā.<sup>67</sup>

As is seen from the above translation, this inscription is dated during the sixth year of the reign of Kō-Mārañ-Jaḍaiyaṇ, and mentions a certain Sattaṇ Gaṇapati, who was the chief of Paṇḍi-Amirdamaṅgalam, and was living in the village of Karavantapura, which is very probably identical with the Karavandapuram mentioned in the subjoined inscription. The characters in which the above short inscription is engraved, are the same as those of the present one. It is therefore not impossible that both of them belong to the reign of the same king.

In the long historical introduction of the subjoined inscription, there is no clue as to the date of the grant. As palæography is a very unsafe guide in determining even the approximate dates of South-Indian inscriptions, we must wait for further researches to enable us to ascertain the date of the Paṇḍya king Neḍuñjaḍaiyaṇ. This inscription records the grant of the village of Vēlaṅguḍi in Teṇ-Kaḷavaḷi-nāḍu,<sup>68</sup> whose name was subsequently changed into 'Srivara-maṅgalam. The donee was Sujjaṭa-Bhaṭṭa, the son of Sihu-Misra, who lived in the village of Sabdāḷi which had been granted to the Brāhmaṇas of the country of Magadha. Sujjaṭa-Bhaṭṭa may be a vulgar form of the name Sujaṭa-Bhaṭṭa. The name Sihu-Misra shews that the donee's father must have been an immigrant from Northern India. *Sīha* is the Prākṛit form of the Sanskrit *siṃha*, and *Misra* is a title borne by some of the Brāhmaṇas of Northern India. It is extremely interesting to learn that there was a colony of Magadha Brāhmaṇas settled in the Paṇḍya country. The circumstances under which, and the time when, this settlement took place, are not known. The *ājñapti* of the grant was Dhīratarāṇ Mūrti-Eyīṇaṇ, the great feudatory of the king and the chief of Viramaṅgalam, who was born in the village of Vaṅgaḷandai. Special reference is made to the excellence which his family had attained in music.

Some of the graphical peculiarities of the Tamil portion of the subjoined inscription require to be noted here. As in all other Tamil and Vaṭṭeḷuttu inscriptions, the long *e* and the long *o* are not marked, though I have, for practical reasons, made these marks in the transcript. The distinction between long and short *i* is not strictly observed. The *i* in *karudi* (line 54) and *vali* (line 50) seem to be distinctly long. In line 48, the *i* of *vīṭṭ* appears to be short. In line 52 *nī* in *nāṇ* and *nī* in *nīla* are exactly alike. In the Sanskrit portion (line 8) *śriyam* may also be read *śriyam*. *Mēṭṭu* is written *mēḷḷu* in line 65. The most important, however, of these peculiarities is, that the rules of Tamil *saṁdhi* are not observed in many cases. Of these the following may be noted:—

Line 20.	{ āṇai oruṅguḍaṇ instead of āṇai-y oruṅguḍaṇ.
	{ aḍā-oli „ ḷaḍāv-oli.
„ 24.	mā-irum „ māv-irum.
„ 24f.	ā-ira „ āyira.

<sup>67</sup> Jyēsthā or, in Tamil, Śēṭṭai or Mūḍēvi, 'the elder sister,' is the goddess of misfortune, who is believed to be the elder sister of Lakṣmī, the goddess of wealth; see *South-Indian Inscriptions*, Vol. II. p. 60, note 7.

<sup>68</sup> The Tirappuṭraṇam copper-plate grant, which has been referred to more than once, mentions a village called Vēlaṅguḍi (Plate xi a, line 13) and a river called Kaḷavaḷi-nāḍaṇ-āru (Plate xi a, lines 8 and 10). Perhaps the village of Vēlaṅguḍi granted by the present inscription belonged to a district which was situated to the south of the above-mentioned river, and which was, consequently, called Teṇ-Kaḷavaḷi-nāḍu. Compare the name Vaḍakarai-Rājēndrasīṁha-vaḷaṇāḍu, which occurs repeatedly in the Tanjore inscriptions (*South-Indian Inscriptions*, Vol. II. No. 4, paragraph 18, and *passim*), and in which Vaḍakarai, 'the northern bank,' is used with reference to the river Kāvēri.

	{ nai-ōḍu	instead of naiy-ōḍu.
Line 26.	{ oli-udai	,, oliy-udai.
„ 26f.	vemmā-avai-udan	,, vemmāv=avaiyudan.
„ 28.	paḍai-ōḍu	,, paḍaiyōḍu.
„ 30.	{ paḍai-ōḍu	,, paḍaiyōḍu.
„	{ varai-um	,, varaiyum.
„ 32.	koḍi aṇi	,, koḍiy=aṇi.
„ 35.	lai-aṇi	,, laiy-aṇi.
„ 36.	{ kō-il	,, kōyil or kōvil.
„	{ ākki-um	,, ākkiyum.
„ 41.	nidi-ōḍu	,, nidiyōḍu.
„ 57.	vidyai-ōḍu	,, vidyaiyōḍu.
„ 70.	ellai agattu	,, ellaiy=agattu.
„ 73.	Pāṇḍi-ilāṅḍō	,, Pāṇḍiy-ilāṅḍō.
„ 82.	aḍi eṇ	,, aḍiy=eṇ.
„ 82f.	mēlanā eṇru	,, mēlanāv=eṇru.

Of these I have corrected only *kō-il* and *ā-ira* in the text, because the former is likely to be misunderstood, and the latter is distinctly wrong. In some of the other cases, the *saṁdhi*, though optional in usage, would be necessary according to the rules of grammar. Among the rest, there is a considerable number of cases in which the *saṁdhi* is not optional. Such violations of the rules of grammar are not uncommon in other inscriptions; but there is an unusually large number of them in this grant. Many of these anomalous cases occur in the historical introduction (ll. 19 to 46) which is in High Tamil, where they are not expected. The fact that the small Vatteḷuttu inscription published above, also contains some of these peculiarities, shows that they were not merely local. The style of the whole of the Tamil portion of the subjoined inscription is almost free from mistakes, and shows that the composer could not have been ignorant of the rules of *saṁdhi* if they had been commonly in use. These rules could not have been absolutely unknown as they are observed in a few cases in this grant. Consequently, we are led to the conclusion that the rules of *saṁdhi*, which are given in Tamil grammars, were not universally recognized and followed in the Tamil country, at the time when these inscriptions were composed. But this inference cannot be established without comparing a large number of other inscriptions belonging to the same period.

## TEXT.

## First Plate,

[On the left margin] Svasti [11\*]

- 1 Brahma vyañjita-viśva-tantram=anaghaṁ vaktrais=chaturbhir=grīṇan=bibhrad=bāla-pataṅga-piṅga-
- 2 latara-chohhāyaṇ=jaiā-maṇḍalaṁ [1\*] ādyan=nābhi-sarah-prasūti-kamalaṁ Vishṇōr=adhishṭhāyu-
- 3 kaḥ<sup>69</sup> pushnātu pramadañ=chirāya bhavatām puṇyaḥ purāṇō muniḥ ௭ [1\*] yasmād=āvirbhavati para-
- 4 māścharyyabhūtād=yugāḍau yasminn=ēva praviśati punar=vviśvam=ētaḍ=yugā-
- 5 ntō [1\*] taḍ=vaś=chhandōmaya-tannu vayō-vāhanan=daitya-ghāti jyōtiḥ pātu dyu-
- 6 ti-jita-nav-āmbhōdam=ambhōja-nētram ௭ [2\*] aṁhas-saṁghati<sup>70</sup>=hāriṇōr=ati-driḍhā-
- 7 m=bhaktiṁ yayōḥ kurvvatām=atr=āmutra cha sambhavanty=avikalās=sampa-

## Second Plate; First Side.

- 8 ttayō dēhinām [1\*] utta[m]s-āmburuha-śriyam kalayatō yāshu<sup>71</sup>ttamā[m\*]-
- 9 gē lasan-maulau nākasadām Pināki-charaṇau tau vaś=chiram raksha-

<sup>69</sup> Read *adhishṭhāyakaḥ*.<sup>70</sup> Read *\*saṁghati\**.<sup>71</sup> Read *yāshu*.

- 10 tām ॐ [3\*] Āhur=mmūla-prakṛitim=amṛita-jyōtiṣham yasya dēvaṃ yasy=Ā-  
 11 gastyō vijita-Nahush-āmbhōdhi-Vindhyah purōdhah [1\*] śasvad=bhōgyā  
 12 jaladhi-raśanā yēna viśvambhar=ēyam sō=yan=dīrggha=jayati yasa  
 13 sā pāṇdarah Pāṇḍya-vamśah ॐ [4\*] asmin Vāsava-hāra-h[ā]rishu mahā-ka-  
 14 lp-āpad-uttāriṣhu Svargg-idhīsa-Jalēsa-Bhārata-jaya-khyātēshu yātēshv=a  
 15 taḥ [1\*] jātah Pallava-bhañjanō=pi samarē sarvva-kshamābhṛid-bal-ōnmardd-ānita  
 mad-ēbha-bhīma-ka-

## Second Plate; Second Side.

- 16 takah Sri-Māravarmmā nripah ॐ [5\*] tasmāt=Tārādhināthād=Budha iva vibudha  
 Pa[t]ma<sup>72</sup>nābhād=iv=ādyā-  
 17 t=Pradyumnō dyumna-dhāmnas=Tripurabhida iv=ōdyukta-śaktiḥ Kumārah [1\*] jātā  
 Jambhāri-kalpō  
 18 jagati Jaṭilavarmm=ēti vikhyāta-kīrtiḥ sarvv-ōrvv-ās-ōru-garvva-graha-dahana-vidhān-  
 āpra-  
 19 tipa-pratāpah ॐ [6\*] Annan=āgiya alar-kadir-neḍu-vēr-Renṇan Vāṇavan Se-  
 20 mbiyan Vaḍa-varaiy-irunḡayal=āṇai oruṇḡuḍan=aḍā-oli-keḷu-munnir-ulagu ma-  
 21 lūd=alikkum vali-keḷu-tiṇi-dōṇ-maṇṇavar perumān=renṇ-alar=aḍi tem-  
 22 nar-kuratti-ppon-malar-puravil Vellūr Vinṇaḥ  
 23 iyakkudi enṇ=ivarruṇ=tevar=aliya=kkodū-jilai<sup>73</sup>  
 24 rukāl vaḷaittum [1\*] mā-irum perum-buṇar-Kāviri vaḍa-karai  
 25 [y\*]iravēli Ayirūr tannilam Puḡaliyūrun=tigal-vēl=Adi

## Third Plate; First Side.

- 26 nai ḍḍu purāṇḡaṇḍ=avaṇ=oli-udai-maṇi-ttēr=aḍal-vem-m[ā]-  
 27 uḍaṇ kavandum [1\*] Pallavaṇuṇ=Kēraḷaṇum=āṇḡ=avarḡku-  
 28 g=āgi=ppal-paḍai-ḍḍu pār ṇeliya=ppavvam=ēṇa=pparaṇ  
 29 ndu kuḍa-pālun=guṇa-pālumm-aṇḡa vandu viṭṭ=iruppa  
 30 paḍai-ḍḍu māṇ=cheṇṇ=āṇḡ=iruvarai-um=iru-pālumm=idar-  
 31 ppaḍai viḍuttu=Kkuḍa-Kōṇḡatt=adaṇ=maṇṇanai=kkol  
 32 rṇḍḍuṇ=koḍḍu . pōndu koḍi aṇi-maṇi-neḍu-māḍa-Kkūḍaṇ=madil  
 33 ttu vaṭtu=Kkaṇḡkabhūmi-adaṇ=alavun=gaḍi-muraṭṭu taṇ piyar=araiya  
 34 koṇḡabhūmi aḍi-ppaḍuttu=kkōḍū-jilai pōṭṭ=ilivittu=ppa  
 35 lai-aṇi-puravir=Kāñjivāyappērūr pukku=Ttūmālukk=

## Third Plate; Second Side.

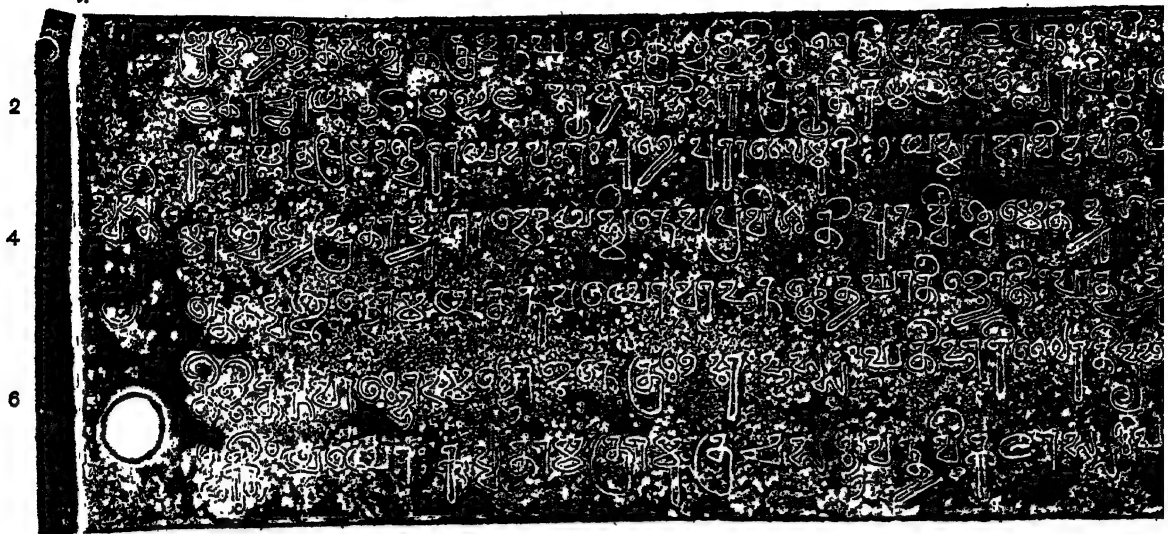
- 36 d=uraiya=kkunram-aṇṇad=ōr-kō[y\*]il=akki-um [1\*] āli-munnir=agaḷ=[ā]  
 37 ga agal-vāṇatt=agaḍ=urnūjum<sup>74</sup> pāli-nāṇ-madil parand=ōṇḡi  
 38 pagalavaṇum=agalav=ōḍum aṇiy-Ilaṇḡaiyil=araṇ-id=āgi  
 39 y-ilaṇḡun=neḍu-māḍa-madil Viḷiṇam-aduv=āliya=kkor  
 40 vēlai urai nikkī verra-ttāṇai Vēṇ-maṇṇanai veṇṇ=ai  
 41 t=avaṇ viḷu-nidi-ḍḍu kunram-aṇṇa kulai-kkalirun=gūṇ  
 42 ṇ-māvun=kula-dhanamun=naṇ-nāḍum-avai koḍum [1\*] aravinda-mukha  
 43 t=ilaiyavar=ari-neḍun-gaṇṇ-ambugaḷār=pōr-maindar pulamb-  
 44 dum pon-māḍa-neḍu-vīdi=Kkaravandapuram poliv=eyda=kkarṇ-aga  
 45 raḍ=ōr-kall-agaḷḍḍu viṣumbu tōyṇdu mugi=ruṇjalil=

## Fourth Plate; First Side.

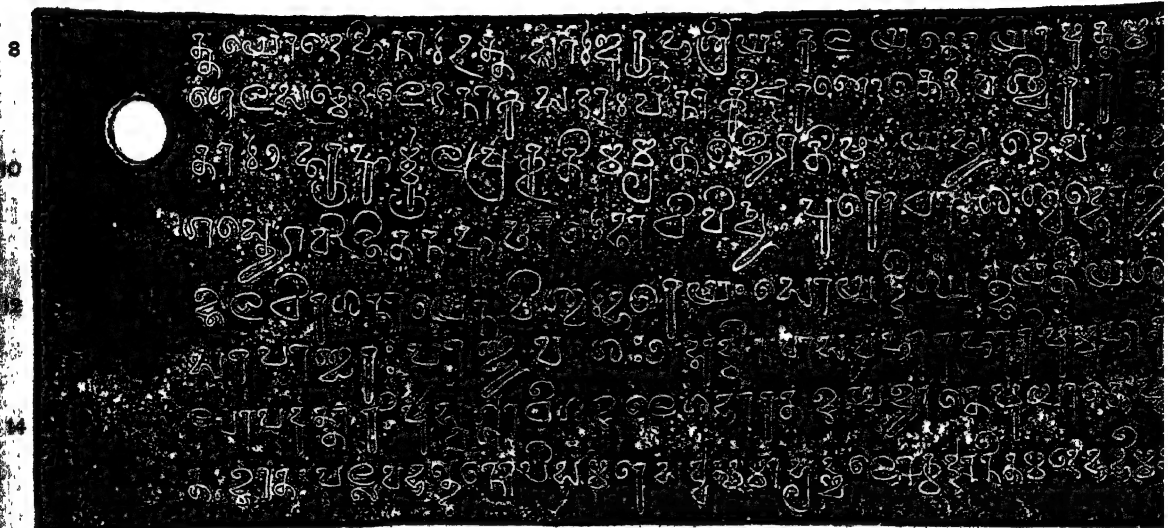
- 46 ṇumb-aṇḡadav=agaṇ-ṣeṇṇi-nneḍu-madilai vaḍiv=amaittum [1\*] ēva  
 47 māḍi-vikramaṇḡaḷ=ettunaiyō-pala seydu maṇi-māḍa-Kkūḍa  
 48 pukku Malar-magaḷḍḍu viṇṇ-irundu Maṇu-darśita-mārggattin

<sup>72</sup> Read Paḍma.<sup>73</sup> Read koḍū-jilai.<sup>74</sup> Read urnūjum.

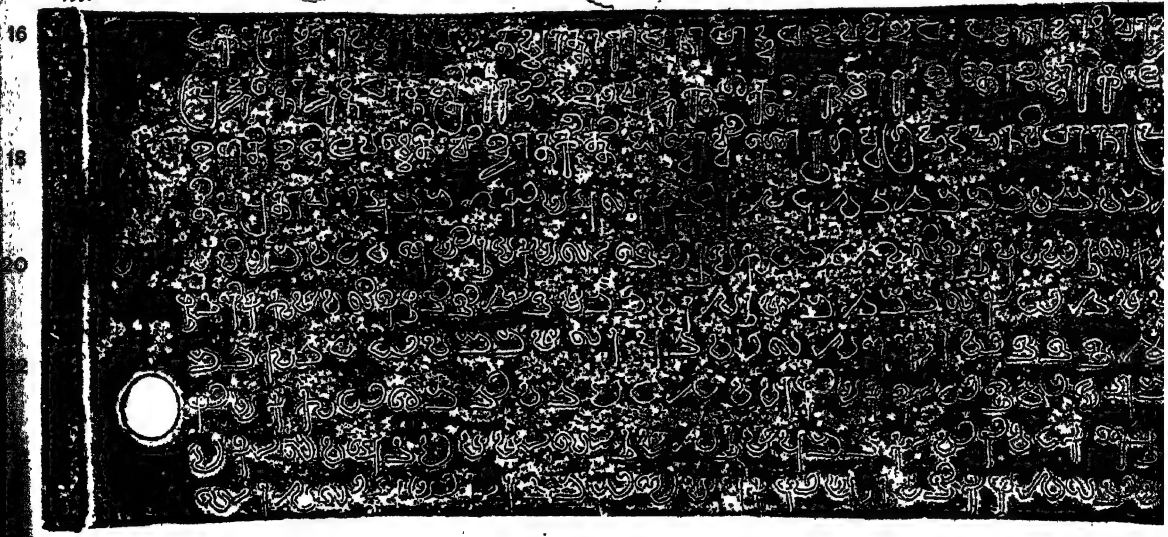
i.



iii.



ii.







49	guru-charitam	koṇḍāḍi=kkaṇḍaka-sôdhanai	tân	seydu	kaḍaṇ-ñā-
50	lam	mulud=aḷikkum	Pāṇḍya-nāthan	paṇḍita-vatsalan	vira-purôgan vi-
51	krama-pâragan	parāntakan	paramavaishṇavan=rāṇ=āgi=nninr-ilaṅgu-		
52	m	maṇi-niṇ-muḍi	nila-maṇṇava=Nēḍuñjaḍaiyaṅku	rājya-varaham pa-	
53	diṇḍiḷavadupār=paṭṭu=chchelā-nirka=ppinnaiyun=dharmmamēy				tanakk=e-
54	nruṇ=karmmam=āga=ttāṇ	karudi	Magadham=enṇun=naṇ-nāṭṭun=mahidēva-		
55	rkku	vagukappattā	Ṣabdāḷi	enṇuṇ=grāmattul	Vidyā-dēvataiyā-

*Fourth Plate; Second Side.*

56	l	virumbappaḍum	Bhārggava-gôtra-sambhûtan	Āsvalāyana-sûtra-	
57	ttu	Bahvrijan	Sihuv-Misraṅku	magaṇ=āgi	yajña-vidyai-ôḍ=ēñ-
58	jāda-sāstraṅgaḷai=kkarai-kaṇḍa			Sujjāta-Bhaṭṭaṅku=Tten-Kala-	
59	vaḷi-nāṭṭu		Vēlaṅguḍiyai=ppaṇḍai=ttāṇ		palam=bē
60	r	nīkki	Srīvara-maṅgalaṁ=ēṇa=ppiyar-iṭṭu		brahma-dēyam=ā-
61	ga=kārāṇmaiṇum		miyāṭchiyum	uḷḷ-aḍaṅga	sarvva-
62	parihāram=āga=nnirôḍ=aṭṭi=kkuḍukkappattādu [1*]				maṅ-
63	ṅ-idan	peru-nāṅg=ellai [1*]	kīḷ-ellai		Nilai-kāṇima-

*Fifth Plate; First Side.*

64	ṅgalatt=ellaikkum		Miḷandiyāṅkuḍi		ellaikkum
65	mēkkun-tenṇ-ellai			Perumagaṅṇr=ellaikkun=Kaḷḷi-	
66	kkuḍi				vaḍakku=maṇṇiya-śir=mmē-
67	l-ellai	Kaḍambaṅguḍi		ellaikkum	Kuraṅguḍi
68	ellaikkun=kilakkum		vaḍav-ellai		Karāḷa-
69	vayal=ellaikku=tterkumm=ivv-iṣaitta				pe-
70	ru-nāṅg=ellai	agattu=kkalluṇ=galliyu=nā-			

*Fifth Plate; Second Side.*

71	ṭṭi	mannavaṇadu	paṇiyiṇāl		vaḍiv=amai-
72	ya	pidi	śūḷndāṇ	Pāṇḍyaṅku	matamgaḷāddhyaksha-
73	n			Pāṇḍi-ilaṅgō-maṅgala=ppēr-araiṣaṇ=ā-	
74	giya			Koḷuvūr-kkūṇṇattu=Kkoḷuvūr=checha-	
75	ṅgañ=Siridarāṇ [1*]			īṅg=idanṇukk=āṇattiy=ā-	
76	y=ttāmra-sāsanañ=jeyvittāṇ				vāḍya-gē-
77	ya-saṅgitaṅgaḷāṇ=maliv=eydiya				Vaṅga-

*Sixth Plate; First Side.*

78	ḷandai	Vaidya-kulam	vilāṅga=ttōṇṇi		ma-
79	nnavarṅku		mahā-sāmantāṇ=āy		māṅṇ-araiṣarai
80	vali-tulaikkum			Viramaṅgala=ppēr-araiṣa-	
81	n=āgiya	Dhīrataran	Mūrtti-Eyinaṇ [1*]		māṅṇ-idanai=
82	kkāttāraṇ	malar-aḍi	ēṇ	muḍi	mēlaṅga
83	nru		korraṇvāṇēy		paṇitt-arūḷi=tterṇ=ēṇa

*Sixth Plate; Second Side.*

84	tāmra-sāsanañ=jeyvittāṇ			Brahmadēya-paripā-	
85	lanād=ṛitē	n=ānyad=asti	bhūvi	dharma-sādhanaṁ [1*]	tasya ch=āpaha-
86	raṇād=ṛitē	tathā	n=ānyad=asti	bhūvi	pāpa-sādhanaṁ [11]
87	r=vasudhā	dattā	rājābhīṣ=Śagar-ādibhiḥ [1*]	yasya	yasya yadā bhū-
88	mis=tasya	tasya tadā	phalam	na	visham visham=ity=āhur=brahmasvaṁ vi-
89	sham=uchyatē [1*]		visham=ēkākinaṁ	hanti	brahmasvaṁ putra-pautri-

## Seventh Plate.

90 kam १॥ Brahmasva-rakṣaṇād=anyat=puṇya-mūlan=na vidyatê [1\*] tasy=âtilaṅgha-  
 91 nād=anyat=pāpa-mūlan=na vidyatê ७॥ Pāṇḍi=pperum-baṇai-kāraṇ ma-  
 92 gaṇ Pāṇḍi=pperum-baṇai-kāraṇ=āgiya Arikēsa-  
 93 ri eḷuttu ॥

## TRANSLATION.

## Sanskrit portion.

## Hail !

(Verse 1.) May that pure ancient sage (Brahmā),—who resides in the primeval lotus, which has sprung out of the tank of Viṣṇu's navel, who invokes with his four mouths the sinless Brahman (i.e. the Vêda), which has revealed all sciences, and who bears a mass of matted hair, the colour of which is redder than the morning sun,—maintain for a long time your joy !

(2.) May that extremely wonderful lustre (of Viṣṇu),—whose body consists of the Vêda, who rides on a bird, who destroys the Daityas, whose splendour surpasses that of a new cloud (in blackness), who has lotus eyes, from whom this universe springs at the beginning of the Yuga, and into whom it again enters at the end of the Yuga,—protect you !

(3.) May that pair of feet of Pinâkin (Śiva), which remove all sins, by practising strict devotion to which, perfect success is produced to men in this world and in the next, and which appear to be lotuses (placed) as ornaments on the heads,—(which bear) glittering diadems,—of the gods,—protect you for a long time !

(4.) May that Pāṇḍya race,—which is white with fame, by which this earth, that has the ocean for its girdle, has been perpetually enjoyed,<sup>76</sup> the first ancestor of which is said to be the nectar-rayed god (i.e. the Moon),<sup>77</sup> and the family priest of which was Agastya, who vanquished Nahusha, the ocean and the Vindhya (mountain),—be victorious for a long time !

(5.) In this (race), after those who had deprived Vāsava (Indra) of his garland,<sup>78</sup> who had survived the disaster of the great Kalpa, and who were famous by victories over the lord of heaven (Indra), the lord of the waters (Varuṇa) and Bhārata (Agni), had passed away, was born the illustrious king Māravarman who, though he destroyed the Pallava<sup>79</sup> in battle, captured terrible armies (katakā) of rutting elephants by crushing the armies of all rulers of the earth.

(6.) Just as the wise Budha (sprang) from the lord of stars (the Moon), Pradyumna from the first Padmanābha (Kṛishṇa), (and) Kumāra (Subrahmanya) (who wears) an active lance, from the destroyer of Tripura (Śiva), (who is) an abode of lustre, so, from him (i.e. Māravarman) was born (a son), who was renowned in the world by the name Jaṭilavarman, who was equal to Jambhāri (Indra), (and) whose irresistible valour burnt the planet (consisting of) the great arrogance of all the rulers of the earth.

## Tamil portion.

(Line 19.) The lord of kings (who possesses) stout shoulders resplendent with (i. e. expressive of) strength, who is such (as is described above), who has fought against the southern

<sup>76</sup> Read °pauṭrakam.

<sup>77</sup> The word *śaśvat*, which is here translated 'perpetually,' also means 'repeatedly,' which would imply that there were intervals when the Pāṇḍya dynasty was not supreme.

<sup>78</sup> The tradition preserved in Tamil literature that the Pāṇḍyas belonged to the lunar race, is here confirmed; see pp. 4, 6, 8 and 17 of the *Archæological Survey of Southern India*, Vol. IV.

<sup>79</sup> From other Pāṇḍya inscriptions which have been published, it appears as if Indra had presented his garland to the Pāṇḍya family; see pp. 6, 17, and 43 f. of the *Archæological Survey of Southern India*, Vol. IV. It was this garland which Rājendra-Chōla took away from the Pāṇḍya king along with the 'crown of Sundara'; see *South-Indian Inscriptions*, Vol. I. p. 98, line 3, and p. 100, line 7.

<sup>80</sup> The word 'though' (apt) in the translation has to be explained by the double meaning of *pallava* and *katakā*, each of which signifies also 'a bracelet.'

ocean (*ten-alar*),<sup>80</sup> (*who is not only*) *Tēṇṇaṇ* (the Pāṇḍya king) (*who bears*) a long lance with spreading lustre, (*but also*) *Vāṇavaṇ* (the Chēra king) and *Sēmbiyaṇ* (the Chōḷa king) who governs in harmony the whole world, — (*surrounded by*) the ocean (*which is*) full of incongruous noise, — by orders (*āṇai*), (*which bear on the seal*) the great fish (*kayal*) (*banner which flutters on*) the northern mountain (*i. e. Mēru*),<sup>81</sup> — bent, on that day,<sup>82</sup> the cruel bow, so that the enemies might be destroyed at these places: — *Vinṇam*, *Sēliyakkuḍi* and *Vellūr*; (*situated*) in a forest (*full of*) the golden flowers of the beautiful *pūṇal-kuraṭṭi* (? plant).<sup>83</sup>

(Line 24.) Having seen *Adiyaṇ* (*who wore*) a resplendent lance, turn to flight at *Ayirār*, (*at*) *Pugaḷiyūr* and at *Āyiravēli*, (*situated*) on the northern bank of the *Kāviri*,<sup>84</sup> (*which has*) abundant waters (*and which is*) rich (*in*) fields, — (*he*) seized his (*the enemy's*) chariot (*adorned with*) sounding bells, along with a troop of horses (*which were*) fierce in battle; when the *Pallava* and the *Kēraja* (*kings*), having become his (*the enemy's*) allies, swelled and rose like the sea with numerous armies, so that the earth trembled, and when the western and eastern wings (*of the army*) joined, and were encamped (*together*), (*the king*) advanced against (*the enemy*) with a troop of spearmen and despatched a detachment, so that disaster befell both of them on both wings; captured the powerful king of Western *Koṅṅu*, along with (*his*) murderous elephants; placed (*his*) banner within the walls of *Kūḍal* (*i. e. Madura*), which has spacious halls decorated with precious stones;<sup>85</sup> subdued *Koṅgabhūmi*, so that the noisy drum was sounding his fame throughout *Kaṅkabhūmi*; unfastened the string of the cruel bow; entered the large village of *Kāñchi-vāyal* (?) (*situated*) in a woody region (*that was*) beautified by flower gardens; and built a temple resembling a hill to *Tirumāl* (*i. e. Vishṇu*) (*in which he*) might joyfully abide.

(L. 36.) (*He*) unsheathed the victorious weapon, in order to destroy (*the town of*) *Vīḷiṇam*, which has the three waters<sup>86</sup> of the sea for (*its*) ditch, whose strong and high walls which rub against the inner part of the receding sky, rise so high that the sun has to retire in his course, which is (*as strong as*) the fort in the beautiful (*island of*) *Ilaṅgai* (*Laṅkā*), and

<sup>80</sup> While his ancestors claim to have conquered *Varuṇa* himself, the present king modestly says that he only fought against the southern ocean. This tradition of the victory gained by the Pāṇḍyas over the sea, is also preserved in the large Tiruppāvaṇam copper-plate grant of Kulaśēkhara-Pāṇḍya, where a village, or part of a village, is called after a certain *Vellattai-veṇṇāṇ*, 'one who has conquered the floods or the ocean.' In the same inscription, villages and private individuals are called after the following names and *birudas* of Pāṇḍya kings: — *Taḍaiyil-tyāḡi*, 'one who makes gifts without hesitation,' *Vīra-Gaṅga-Pōyaṇ*, *Vīra-Pāṇḍya-Pōyaṇ*, *Indra-sāmāṇaṇ*, 'one who is equal to Indra,' *Parākrama-āṇḍya*, *Varagūṇa*, *Śrīvallaḥa* and *Sundara-Pāṇḍya*. Of these, *Śrīvallaḥa* has been mentioned (*ante*, p. 60) as a Pāṇḍya king, whose son was a contemporary of the Chōḷa king *Kō-Rājakēsarivarman* *alias* *Vīra-Rājēndradēva* I. *Kulaśēkhara-Pāṇḍya* himself, in whose reign the grant was issued, might have borne some of these names and *birudas*. The rest, however, belonged to his predecessors.

<sup>81</sup> The great fish evidently refers to the two fish which we find on Pāṇḍya coins and seals. *Vaḍa-varṇi*, 'the northern mountain,' might refer to the hill of Tirupati in the North Arcot district, which is sometimes represented as the northernmost boundary of the Tamil country. But, in other Pāṇḍya inscriptions which have been published, it is distinctly stated that the fish banner was fluttering on Mount *Mēru* (*Āḍaga-pporuppu*, *Kanakāsana* and *Kanaka-Mēru*); see the *Archæological Survey of Southern India*, Vol. IV. pp. 6, 10, 13, 15, 22 and 43.

<sup>82</sup> The day was evidently well known to the composer of the inscription and to his contemporaries.

<sup>83</sup> Neither *kuraṭṭi* nor *pūṇal-kuraṭṭi* is found in Tamil dictionaries; *kuraṭṭai* is, according to Winslow, 'a gourd, *Trichosanthes Palmata*.' With *pūṇal-kuraṭṭi* compare *pūṇal-muruṅgai* and *pūṇarpanṇai* which are the names of two plants.

<sup>84</sup> In a Tamil inscription of the Tanjore temple (*South-Indian Inscriptions*, Vol. II. p. 47) this river is called *Kāviri*, and in two Sanskrit inscriptions found in the Trichinopoly cave (Vol. I. pp. 29 and 30), the word is spelled *Kāvīri*. The epithet which is given to it in the first of the two Sanskrit inscriptions, *viz. ārama-mālā-dharā*, 'wearing a garland of gardens,' might suggest a possible derivation of the name. *Kāviri*, the name found in Tamil inscriptions, perhaps means 'cutting through or intersecting (*tr*) gardens (*kā*).'

<sup>85</sup> Another possible translation of the same passage is: — "captured the powerful king of Western *Koṅṅu* along with his murderous elephants; imprisoned (*him*) within the walls of *Kūḍal* (*i. e. Madura*), which has jewel-like and spacious halls decorated with banners."

<sup>86</sup> The sea is supposed to contain three kinds of water, *viz.* rain water, river water, and spring water. Another translation of the passage which describes *Vīḷiṇam* would be the following: — "*Vīḷiṇam*, whose lofty halls and walls are resplendent with jewels, (and which) — (with its) temple which has the three waters of the sea for its ditch, and which abuts against the interior of the vast sky, — is like the fort in the beautiful island of *Ilaṅgai* (*Laṅkā*), whose long walls rise so high that even the sun has to retire (in his course)."

whose lofty halls and walls are resplendent with jewels, conquered and destroyed the king of **Vān**, who had a victorious army, and took possession of murderous elephants resembling hills, horses with manes, the family treasures and the fertile country, along with his magnificent treasures.

(Line 42.) (He) built, along with a broad stone ditch, a lofty wall whose top never loses the moisture<sup>87</sup> (caused by) the sky coming in contact (with it), and the clouds resting (on it), so that (the town of) **Karavandapuram** might get resplendent, which has beautiful halls and long streets, (where even) warriors are afraid of the arrow (-like) pointed and long eyes of women with lotus faces.

(L. 46.) Having achieved these and many other similar conquests, having entered (the city of) **Kūḍal** (which has) a hall of jewels, being seated (on the throne) along with the goddess of the flower (i. e. **Lakshmi**), having followed, (like his) father, the path pointed out by **Manu** (?) and having himself performed the uprooting of thorns (i. e. rebels), (he) is protecting the whole world (surrounded by) the ocean.

(L. 50.) While the seventeenth year of the reign of (this) **Neḍuñjaḍaiyan**, — the king of the earth (who bears) a high crown (on which are set) jewels of permanent lustre, who is the lord of the **Pāṇḍyas**, is fond of learned men, is the foremost of heroes, is very brave, is the destroyer of enemies and the most devoted follower of **Vishṇu**, — was current :

(L. 53.) Having considered<sup>88</sup> that charity was always his duty, (he) gave, with libations of water, (the village of) **Vēlaṅguḍi** in **Tēṇ-Kaḷavaḷi-nāḍu**, — having cancelled its former name from old times, and having bestowed (on it) the (new) name of **Srivarā-maṅgalam**, as a *brahmadāya* and with all exemptions (*parihāra*), including *kārāṇmai* and *māyāṭchi*,<sup>89</sup> — to **Sujāta-Bhaṭṭa**, who was the son of **Sihu-Misra**, who had thoroughly mastered all the *Sāstras* along with the knowledge of sacrifices, who was born in the **Bhārgavagōtra**, followed the *Āśvalāyana-sūtra*, and was a *Bahvṛicha*,<sup>90</sup> who was beloved by the goddess of learning (**Sarasvatī**), (and who resided) in the village called **Sabdāḷi**, which had been apportioned to the **Brāhmaṇas** (*mahā-jēca*) from the good country called **Magadha**.<sup>91</sup>

(L. 62.) The four great boundaries of this (village are) :—The eastern boundary (is) to the west of the boundary of **Nilakāpinmaṅgalam** and of the boundary of **Milandi-yaṅkuḍi**; the southern boundary (is) to the north of the boundary of **Perumagaṛṟṟur** and of the boundary of **Kaḷikkūḍi**;<sup>92</sup> the western boundary (possessing) permanent beauty, (is) to the east of the boundary of **Kaḍambaṅguḍi**<sup>93</sup> and of the boundary of **Kuraṅguḍi**;<sup>94</sup> the northern boundary (is) to the south of the boundary of **Kārālavayal**.

<sup>87</sup> The word *aśumbu* literally means 'moist land, slippery ground.' The literal translation of the passage which describes **Karavandapuram** is as follows :—"whose top is a place in which the moisture, (caused) by the clouds retiring on it (immediately) after the sky has plunged into water, never ceases."

<sup>88</sup> The word *pinṇaiyū* seems to be used here as an expletive, like *maru* in lines 63 and 81, and *iṅgu* in line 75.

<sup>89</sup> The technical meaning of these two terms is not clear. According to Winslow, the word *kārāḷar* means 'husbandmen' or 'agriculturists.' According to Dr. Gundert's *Malayālam Dictionary*, *kārāṇma*, which must be the same as the Tamil *kārāṇmai*, means 'freehold,' 'verbal agreement between Janmi and Cudiyān about their respective rights to inhabit mortgaged grounds.' *Miyāṭchi* literally means 'overlordship'

<sup>90</sup> i. e. a *Rigvēdin*.

<sup>91</sup> This is evidently the country of the same name in Northern India. The fact that there was a colony of **Magadha** **Brāhmaṇas** settled in the **Pāṇḍya** country, shows that communication between Northern and Southern India was not so infrequent in ancient days as might be imagined. This inference is confirmed by some of the inscriptions of the **Chōḷa** king **Rājendra-Chōḷa**, in which he is reported to have extended his military operations as far as the river **Gaṅgā**, and to have conquered **Bengal** (**Vaṅgāla-dēśa**) and the **Kōśala** country (**Kōśalai-nāḍu**); see *South-Indian Inscriptions*, Vol. I. pp. 98 and 100, and Vol. II. p. 108.

<sup>92</sup> There is a village of this name mentioned in the large **Tiruppuvānam** copper-plate grant (Plate viii a, line 2).

<sup>93</sup> A village of the same name is mentioned twice in the grant above referred to (Plate v b, line 5, and Plate ix a, line 1).

<sup>94</sup> According to the *Manual of the Tinnevely District*, "**Trickuranguddy**" is a village in the **Nāṅgunēri taluk**, close to the **Travancore** frontier. See *ante*, Vol. II. p. 360, where the village is mentioned with its proper spelling, **Tirukkuraṅguḍi**.



(Line 69.) Having set up stones and planted milkbush (*kalñi*) on the four great boundaries thus described, Śirīdaraṇ (i.e. Śrīdhara), (who was a member of) the assembly (*saṅga*) of Koḷuvūr in Koḷuvūr-kūṛraṁ, the great chief of Pāṇḍi-īlaṅḍō-maṅḡalam<sup>95</sup> and the overseer of the elephants of the Pāṇḍya (*king*), followed, by order of the king, a female elephant, (which was let loose) to determine the boundaries (of the granted village).<sup>96</sup>

(L. 75.) Dhirataraṇ Mūrti-Eyīṇaṇ, — who was the great chief of Viramaṅḡalam, who deprived inimical kings of their strength, who was the great feudatory (*mahā-sāmanta*) of the king, and whose birth had conferred splendour on the Vaidya race of Vangalandai which was famous for (*skill in playing*) musical instruments, singing and music, — caused, as the *ājñāpti* (*āṇatti*) of this (*grant*), a copper edict to be drawn up. The king himself declared : — “The lotus feet of those who protect this (*gift*), shall rest on my crown,”<sup>97</sup> and caused (*this*) clear copper edict to be drawn up.

(L. 84.) “There is no means on earth of acquiring merit, except the protection of gifts to Brāhmaṇas ; and likewise, there is no means on earth of incurring sin, except their confiscation.

“Land has been given by many kings, commencing with Sagara ; as long as (*a king*) possesses the earth, so long the reward (*of gifts*) belongs to him.

“They declare that poison (*itself*) is not (*the worst*) poison ; (*but*) the property of Brāhmaṇas is declared to be (*the real*) poison. (*For*), poison (*if taken*) kills (*only*) one person ; (*but*) the property of Brāhmaṇas (*if confiscated*, kills the confiscator) together with his sons and grandsons.

“No other source of religious merit is known than the protection of the property of Brāhmaṇas, (*and*) no other source of sin is known than transgressing on it.”

(L. 91.) The signature of Arikēsari, who was the chief drummer of the Pāṇḍya (*king*) and the son of the (*late*) chief drummer of the Pāṇḍya (*king*).

## FOLKLORE IN HINDUSTAN.

BY W. CROOKE, C.S.

### No. 4.—The Lucky Herdsman.<sup>1</sup>

Once upon a time a herdsman was watching some sheep near the jungle, when a tiger came out and asked him for a sheep. The herdsman said : “They don’t belong to me. How can I give you one ?” “All right,” said the tiger, “I will eat you some night soon.” When the herdsman came home, he told his wife, and she said : “We had better get some of the neighbours to sleep in the house as a guard.” So some of the neighbours brought their beds and slept in the herdsman’s house. The herdsman’s bed was in the middle. In the middle of the night the tiger came in quietly, and raising up the herdsman’s bed, carried it off on his shoulders. When he had gone a little distance the herdsman fortunately woke, and, as he happened to be passing under a banyan tree, he caught hold of one of the shoots and climbed up. The tiger, knowing nothing of this, went off with the bed.

The herdsman was so afraid of the tiger, that he stayed up in the tree all day. In the evening a herd of cows came from the jungle and lay down under the banyan tree. They remained there all night and next morning went off, as usual, to graze. When they had gone away, the herdsman came down, removed all the manure, and cleaned the place.

<sup>95</sup> In this name, *īlaṅḍō* is synonymous with the Sanskrit *yuvārāja*. The village was evidently called after the heir-apparent to the Pāṇḍya throne.

<sup>96</sup> The custom of determining the boundaries of a donative village with the help of a female elephant, seems to have been quite common in ancient times ; see the large Tiruppūvaṇam copper-plate grant, Plate i a, lines 3 to 5, and the large Leyden grant, Plate ix a, line 175.

<sup>97</sup> This is addressed to the reigning king’s successors.

<sup>1</sup> A folktale told by Parsōttam Māñjhi, one of the aborigines of South Mirzāpur.

Next night the cows came again, and were delighted to find the place clean, and wondered who had done them this service. Next morning they went again to graze, and on returning found that the place had again been cleaned. This happened a third time; and then the cows called out, "Show yourself, our unknown friend! We are very grateful to you, and wish to make your acquaintance." The herdsman thought this might be some device of the enemy; so he kept quiet and did not show himself.

Then the cows made a plan. There was one of them, who was a poor, old, weak creature; so they said to her: "You lie here and pretend to be very sick; our friend is sure to come down to help you after we are gone. When he comes catch hold of his *dhôtî*, and detain him until we return." The old cow did as she was told, and caught hold of the herdsman's *dhôtî*, and though he tried to drag himself away, she would not let him go until her companions came back.

When the cows returned, they told the herdsman how much they were obliged to him, and said, "You may have as much of our milk as you want." So the herdsman continued to live in the banyan tree and used to milk the cows every day.

One day, as he was strolling about near the banyan tree, he saw a hole, out of which came some young snakes, who looked very thin and miserable. The herdsman took pity on them and gave them some milk every day. When they got strong, they began to move about in the jungle, and one day their mother met them. "Why! how is this?" said she; "I left you starving, and you are now well and strong." Then they told her how the herdsman had taken pity on them. Hearing this she went to the herdsman and said: "Ask any boon you will." "I wish," said he, "that my hair and skin should turn the colour of gold." This happened at once and the old snake went away.

One day the herdsman went to bathe in the river. As he was bathing a hair came out of his head, and he put it into a leaf platter (*daund*) and let it float down the stream. A long way down a Râjâ's daughter was bathing. She took up the hair. "My father must marry me to the man who has hair like this." When she came home she would eat no dinner. Her father was distressed and asked the cause. She showed him the hair, and said, "Marry me to the man who has hair like this." So her father sent his soldiers to find the man. At last they traced the herdsman and said, "Come along with us." "I will not," said he. Then they tried to drag him away, but he played on his flute (*bânsulî*) and all the cows rushed up, charged the soldiers and drove them away. They returned and told the king. He sent some crows to get the flute. They came and perched on the banyan tree, where the herdsman was staying, and let their droppings fall on him. He threw stones at them, but could not drive them away. At last he was so angry he threw his flute at them, and one crow took it in his bill and flew off with it.

When the Râjâ got possession of the flute, he sent another party of soldiers to seize the herdsman. He blew another flute, but this had no power over the cows, and he was captured and carried off.

Then he was brought to the Râjâ's palace, married to the princess and given a splendid house and lots of money. But he was unhappy and preferred his life as a cowherd. One day he asked his wife to give him the flute, which the crow had carried off. She took it out of her box and gave it to him. When he blew it the sound reached the cows, and they all rushed to the Râjâ's palace and began to knock down the walls. The Râjâ was terrified and asked what they wanted. "We want our cowherd," they answered. So the Râjâ had to give in, and built a palace for his son-in-law near the banyan tree, and gave him half his kingdom. There the herdsman and the princess lived happily for many a long year.

#### Notes.

This, a tale told by a genuine non-Aryan aboriginal, a resident in the wild country south of the Sâh, is interesting as a variant of the Santal "Story of Jhore," which is given by Dr.

A. Campbell in his *Santāl Folk-tales*, (Pokhuria, 1891) pp. 111, *et seq.* There are, however, some important differences :—

- (1) Jhore quarrels with the tiger, because, when he is called in to judge between him and the lizard, he judges it in favour of the latter.
- (2) Jhore is shut up in a bag by his mother, which the tiger carries off.
- (3) The animals in Jhore's story are buffaloes, and he wins their affection by looking after their calves.
- (4) In Jhore's story the old buffalo cow lies in wait and gets the calves to tell her who befriended them. The *dhôtā* incident is absent in the Santāl story.
- (5) Similarly, the snake incident is wanting, and in the Santāl story the Princess simply finds in the river some of Jhore's hair, which is twelve cubits long.
- (6) In the Santāl story the Rājā sends a *jōgi* and a crow to seek for Jhore. Finally a parouquet is sent, who makes friends with Jhore and gets the flute.
- (7) After losing his first flute Jhore calls the cows with another, and finally the parouquet has to steal the bundle of flutes, which Jhore has.
- (8) The buffaloes in the Santāl story come to the king's palace, because Jhore's wife would not believe the story about the love of the buffaloes for him, which he was always telling her. So he has a pen made thirty-two miles long and thirty-two miles broad and the buffaloes come at the sound of his flute and fill it. These are the domesticated buffaloes of the Santāls nowadays.

The story is also of interest from its obvious analogies to European folklore. The cow-herd's flute is the oriental equivalent of the lyre of Orpheus, or the lute of Arion : and we have the incident of the hero being saved by his lute in No. 126 of Grimm's *Tales*, "*Ferdinand the faithful and Ferdinand the unfaithful*." The feeding of snakes is also common property of folklore. In the *Gesta Romanorum*, chap. 68, we have the snake who says to the knight : "Give me some milk every day, and set it ready for me yourself, and I will make you rich." There are further instances given in Mr. Andrew Lang's edition of Grimm, (Vol. II. pp. 405, *et seq.*) So with the golden hair, which, however, is usually that of the heroine : see Grimm's *Goosegirl*, with his notes (Vol. II. p. 382.) I know there is some European equivalent of the hero (or heroine) being recognised by the golden hair floating down the river, but I cannot lay my hands on the reference just now, as I am away from my library. However, we have the same incident in the "*Boy and His Stepmother*" in Dr. Campbell's Santāl Collection. Altogether, this story is interesting, and probably other readers of the *Indian Antiquary* can suggest additional parallels.

#### Note by the Editor.

This tale is, like some of Mr. Crooke's other tales, simply an agglomerate of incidents to be commonly found in Indian folktales generally.<sup>1</sup> Instances innumerable of each incident in some form or other could be culled from my notes to *Wide-awake Stories* and from this *Journal*. To take these incidents *seriatim* :—

That of the bed and banyan tree is mixed up with very many Indian tales, but for 'tiger' read usually 'thieves.' A good specimen is to be found in *Wide-awake Stories*, pp. 77-78.

Grateful animals and their doings are also exceedingly common everywhere in Indian nurseries. A collection of instances from *Indian Fairy Tales*, *Folktales of Bengal*, *Legends of the Pañjāb* and the earlier volumes of this *Journal* will be found at p. 412 of *Wide-awake Stories*.

Golden hair belongs, in every other instance I have seen, to the heroine, and instances of the incident of a golden hair floating down a stream and leading both to good fortune and to calamity are to be found collected at p. 413 of *Wide-awake Stories*.

<sup>1</sup> I do not wish by this statement to detract from the value and interest of Mr. Crooke's tales. They, in fact, strongly support the theory I propounded in *Wide-awake Stories*, and which has since been accepted by the Folklore Society.

In this tale the golden hair leads up to a very simple and boldly stated variant of the impossible task as a preliminary to marriage, which is often really nothing but a folktale reminiscence of the ancient custom of the *swayaṃvara*. Many instances will be found collected at p. 430 of *Wide-awake Stories*.

Flute stories are as common in India as in Europe. Perhaps the best of all in the East is the exquisite Pañjābī tale of "*Little Anklebone*," which is comparable to Grimm's "*Singing Bone*." This tale is known in the Pañjāb as "*Gīṭṭā Rām*" and is to be found in *Wide-awake Stories*, pp. 127 ff.

I have quoted above from *Wide-awake Stories*, as that is the latest publication, so far as I know, giving a collection of incidents in Indian folktales, but, from the many folktales from all parts of India published in this *Journal* in the eight years that have elapsed since that book was issued, many further instances could be easily adduced in support of the above notes.

### A FOLKTALE OF THE LUSHAIS<sup>1</sup>.

BY BERNARD HOUGHTON, C.S.

#### *The Story of Kūngōri.*

Her father, who was unmarried, was splitting bamboos to make a winnowing basket, when he ran a splinter into his hand. The splinter grew into a little child (After a time) the child was brought forth motherless and they called her Kūngōri. Even as a grain of rice swells in the cooking, so little by little she grew big. Two or three years passed by and she became a maiden. She was very pretty, and all the young men of the village were rivals for her favour; but her father kept her close and permitted no one to approach her. There was a young man named Kēimi. He took up the impression of her (foot from the ground) and placed it on the bamboo grating over the house-fire (there to dry and shrivel up), and so it fell out that Kūngōri became ill.

Kūngōri's father said, "If there be any one that can cure her, he shall have my daughter." All the villagers tried, but not one of them could do any good. However (at last) Kēimi came. "I will cure her, and I will marry her afterwards," said he. Her father said, "Cure the girl first and you may then have her."

So she was cured. The foot-print, which he had placed to dry on the fire-shelf, he opened out and scattered (to the wind). Kūngōri became well and Kēimi married her. "Come, Kūngōri," said he, "will you go to my house?" So they went. On the road Kēimi turned himself into a tiger. Kūngōri caught hold of his tail, and they ran like the wind. (It so happened) that some women of the village were gathering wood, and they saw all this; so they went back home to Kūngōri's father and said, "Your daughter has got a tiger for a husband." Kūngōri's father said, "Whoever can go and take Kūngōri may have her;" but no one had the courage to take her. However, Phōthir and Hrangchāl, two friends, said, "We will go and try our fortune." Kūngōri's father said, "If you are able to take her you may have her;" so Phōthir and Hrangchāl set off. Going on, they came to Kēimi's village. The young man Kēimi had gone out hunting. Before going into the house Phōthir and Hrangchāl went to Kūngōri. "Kūngōri," said they, "where is your husband?" "He is gone out hunting," she said, "but will be home directly." On this they became afraid, and Phōthir and Hrangchāl climbed upon to the top of the high fire-shelf. Kūngōri's husband arrived. "I smell the smell of a man," said he. "It must be me, whom you smell," said Kūngōri. Night fell, everyone ate their dinners and lay down to rest. In the morning Kūngōri's husband again went out to hunt. A widow came and said (to the two friends), "If you are going to run away with Kūngōri take fire-seed, thorn-seed, and water-seed with you." So they took fire-seed, thorn-seed, and water-seed; and they took Kūngōri also and carried her off.

Kūngōri's husband returned home. He looked and found Kūngōri was gone; so he followed after them in hot haste. A little bird called to Hrangchāl: "Run! run! Kūngōri's husband will catch you," said the bird. So (the friends) scattered the fire-seed, and (the fire sprung up and) the jungle and under-growth burnt furiously, so that Kūngōri's husband could not come any farther. When the fire subsided, he again resumed the pursuit.

<sup>1</sup> From Major T. H. Lewin's *Progressive Exercises in the Lushai Dialect*, Calcutta, 1891. The story was taken down by the author as told by a Lushai.)

The little bird cried to Hrangchál: "He is catching you up," so they scattered the water-seed, and a great river widened (between them and their pursuer).

However, Kúngôri's husband waited for the water to go down, and when the water went down he followed after them as before. The bird said to Hrangchál, "He is after you again, he is fast gaining on you, sprinkle the thorn-seed," said the bird. So they sprinkled the thorn-seed and thorns sprouted in thickets so that Kúngôri's husband could not get on. By biting and tearing the thorns he at length made a way, and again he followed after them. Hrangchál became dazed, as one in a dream, (at this persistence of pursuit), and crouching down among the roots of some reeds, watched. Phôthir cut the tiger down dead with a blow of his *dáo*. "I am Phôthira," said he. So the tiger died.

Hrangchál and the others went on again, until they came to the three cross roads of Kuavang,<sup>2</sup> and there they stopped. Phôthir and Hrangchál were to keep guard turn about. Hrangchala went to sleep first, while Phôthir stayed awake (watching). At night Kuavang came. "Who is staying at my cross-roads?" he said. Phôthira (spoke out boldly): "Phôthira and Hrangchala (are here)," said he; "crouching under the reeds, we cut off the tiger's head without much ado." On this Kuavang understood (with whom he had to deal), and, becoming afraid, he ran off. So Phôthira (woke up Hrangchál saying), "Hrangchala, get up; you stay awake now; I am very sleepy; I will lie down. If Kuavang comes you must not be afraid." Having said this, he lay down (and went to sleep). Hrangchala stayed awake. Presently Kuavang returned. "Who is this staying at my cross-roads?" he said. Hrangchala was frightened. (However), he replied: "Phôthira and Hrangchala (are here) they killed the tiger that followed them among the reed-roots." But Kuavang was not to be frightened by this; so he took Kúngôri (and carried her off). Kúngôri marked the road, trailing behind her a line of cotton thread. They entered into a hole in the earth, and so arrived at Kuavang's village. The hole in the earth, by which they entered, was stopped up by a great stone. In the morning Phôthira and Hrangchala began to abuse each other. Spake Phôthira to Hrangchala, "Fool of a man," said he, "where has Kúngôri gone? On account of your faint-heartedness Kuavang has carried her off. Away! you will have to go to Kuavang's village." So they followed Kúngôri's line of white thread, and found that the thread, entered (the earth) under a big rock. They moved away the rock, and there lay Kuavang's village before them! Phôthira called out! "Ahoy! give me back my Kúngôri." Kuavang replied, "We know nothing about your Kúngôri. They have taken her away." "If you do not (immediately) give me Kúngôri I will use my *dáo*," said Phôthir. "Hit away," answered Kuavang. With one cut of the *dáo* a whole village died right off! Again Phôthir cried, "Give me my Kúngôri." Kuavang said, "Your Kúngôri is not here." On this Phôthir and Hrangchál said, "We will come in." "Come along," said Kuavang. So they went in and came to Kuavang's house. Kuavang's daughter, who was a very pretty girl, was pointed out as Kúngôri. "Here is Kúngôri," said they. "This is not she," said Phôthir, "really now, give me Kúngôri." So (at last) they gave her to him.

They took her away. Kúngôri said, "I have forgotten my comb." "Go, Hrangchál and fetch it," said Phôthir, but Hrangchala dared not venture. "I am afraid," said he. So Phôthir went (himself) to fetch (the comb). While he was gone, Hrangchál took Kúngôri out, and closed the hole with the great stone. After this, they arrived at the house of Kúngôri's father. "You have been able to release my daughter," said he, "so take her." Kúngôri however, did not wish to be taken, Said Kúngôri's father, "Hrangchál is here, but where is Phôthira?" "We do not know Phôthira's dwelling-place," was the reply.

So Hrangchala and Kúngôri were united. Kúngôri was altogether averse to the marriage. but she was coupled with Hrangchál whether she would or no.

Phôthira was married to Kuavang's daughter. Beside the house he sowed a koy-seed. It sprouted and a creeper sprang (upwards like a ladder). Phôthira, when he was at Kuavang's, had a child (born to him); and he cooked some small stones (in place of rice), and, when his wife was absent, he gave the stones, which he had cooked, to the child, saying, "Eat." While it was eating Phôthir climbed up the stalks of the creeper (that had sprang up near the house), and got out (into the upper world). He went on and arrived at the house of the Kúngôri's father. They had killed a *gaydl*, and were dancing and making merry. With one blow Phôthira cut off the head of Hrangchál! Kúngôri's father cried. "Why, Phôthira, do you cut off Hrangchala's head?" "I was obliged to cut it off," said Phôthir. "It was I who released Kúngôri from Kéimí's village;

<sup>2</sup> The good spirit of the Lushais. He does not however cut a very fine figure in this tale.



Hrangchala dared not do it. When Kuavang carried off Kūngōri also, Hrangchala dared not say him nay. He was afraid. Afterwards we followed Kūngōri's line of cotton thread, which lead us to Kuavang's village. Kūngōri (after we had released her from there) forgot her comb. We told Hrangchāl to go and fetch it, but he dared not. 'I am afraid,' said he. so I went to get it. He then took Kūngōri and left me behind, shutting the hole in the earth with a great stone. They went away. I married Kuavang's daughter, and, while she was absent, I climbed up the stalks of the creeper, and came here." On (hearing) this; "Is it so," said they, "then you shall be united." So Hrangchala died and Phōthira and Kūngōri were married. They were very comfortable together, and killed many *gayā*. They possessed many villages, and lived happy ever after. Thus the story is concluded.

#### MISCELLANEA.

##### A SHORT ACCOUNT OF SIX UNPUBLISHED INSCRIPTIONS.

###### 1.—Arthūnā Stone Inscription of the Paramāra Chāmūṇḍarāja, of the (Vikrama) year 1136.

Dr. Hörnle has sent me, some time ago, a very imperfect pencil-rubbing of an inscription discovered at Arthūnā<sup>1</sup> in Rājputānā, together with a rough transcript of the text and an English translation of it, received from Mahāmahōpādhyāya Kavirāj Syāmal Dās, member of the State Council of Mēwād. This inscription contains 53 lines of writing which cover a space of 2' 6½" broad by 2' 2" high. The writing appears to be well preserved. The size of the letters is about ¼". The characters are Nāgarī. The language is Samskṛit, and the inscription is in verse. The total number of verses is 87.

The inscription is a *praśasti* or laudatory account of a line of princes or chiefs who belonged to the Paramāra family, and its object is, to state (in line 44) that the prince Chāmūṇḍarāja, in honour of his father Maṇḍanadēva, founded a temple of Siva, under the name of Maṇḍanēśa, and to record (in lines 45-50) the endowments made in favour of that temple. The *praśasti* was composed by the poet Chandra, a younger brother of Vijayasādhāra and son of Sumatisādhāra, of the Sādhāra family.<sup>2</sup> And it is dated in line 53:—*saṃvat* 1136 Phālguna-sudi 7 Sukrē, corresponding, for Vikrama 1136 expired, to Friday, the 31st January A. D. 1080, when the 7th *tithi* of the bright half ended 20 h. 3 m. after mean sunrise.

Beginning with two verses which invoke the

<sup>1</sup> I cannot find Arthūnā on the maps at my disposal. In the papers sent to me it is stated that "a sight of the ruins of Arthūnā confirms the view that a large city existed there in ancient times, where only a small village stands at present, surrounded by several temples in ruins." The rubbing of the inscription was procured through the assistance of the Political Agent of Bānswār.

<sup>2</sup> The names of the writer and of the engraver are illegible in the rubbing.

<sup>3</sup> In *Archæol. Survey of India*, Vol. XXIII. p. 124, Mr. Garrick reports that at a small hamlet called Nintor,

blessings of Dēvi and Śiva (Sasiśekhara), the poet tells the well-known fable how on Mount Arbuda (or Ābū) the sage Vasiṣṭha, when his cow Nandini was carried off by Viśvāmitra, produced from the sacred fire the hero Paramāra, who defeated Viśvāmitra. In the family of Paramāra there was born in the course of time Vairisimha (line 8), who had a younger brother, named Dambarasimha (line 10). And in the family of Dambarasimha was born Kaṁkadēva (line 11), who near the Narmadā defeated the forces of the ruler of Karpāṭa and thus destroyed the enemy of the Mālava king Śriharsha, but who apparently lost his own life on that occasion. Kaṁkadēva's son was Chaṇḍapa (line 13); his son was Satyarāja (line 14); from him sprang Maṇḍanadēva (line 16); and his son again was Chāmūṇḍarāja<sup>3</sup> (line 30), who is said to have defeated Sindhurāja. Beyond what has been stated here, the inscription contains nothing of importance. The princes Vairisimha and Śriharsha, mentioned above, are of course the well-known Vairisimha II. and Śriharshadēva-Siyaka of Mālava.

###### 2.—Chitōr Stone Inscription of the Guhila Family, of the (Vikrama) year 1331.

Sir A. Cunningham has supplied to me a pencil-rubbing,<sup>4</sup> taken by Mr. Garrick, of the inscription at Chitōr of which a photo-lithograph has been published in his *Archæol. Survey of India*, Vol. XXIII. Plate xxv. This inscription contains 54 lines of writing which cover a space of 2' 6" broad by 2' 7½" high. Line 39 appears to have been almost completely scratched out; otherwise the writing is on the whole well preserved. The

in Rājputānā, he found an inscription of seven lines, dated in *Samvat* 1027. From a very faint photograph of this inscription, shewn to me by Dr. Burgess, I am able to state that the inscription was put up during the reign of a *Mahārājādhirāja* who also bore the name *Chāmūṇḍarāja*, and that it is dated in the (Vikrama) year 1028.

<sup>4</sup> A very incorrect copy, made by a Pandit, of this inscription I had previously received from Dr. Fleet, to whom it had been given by Dr. Burgess, together with a copy of another long inscription from Chitōr which is perhaps the second *praśasti*, referred to below.

size of the letters is about  $\frac{3}{8}$ ". The characters are Nāgarī. The language is Sanskrit, and the inscription is in verse. The verses are numbered, and their total number is 61.

This is a *prasaṣti* of the Guhila family of Mēdapāṭa, similar to the Mount Ābū stone inscription of Samarasimha of the Vikrama year 1342 (*ante*, Vol. XVI. p. 345), and composed by the same poet Vēdaśarman (line 54) who, indeed, in line 46 of the Mount Ābū inscription refers to this and similar *prasaṣtis*, composed by himself. It was engraved by the artisan Sajjana (line 54), and is dated in line 54:—*saṃ*° 1331 varshē Āshādha-sudi 3 Sukrē Pushyē, corresponding, for northern Vikrama 1331 expired, to Friday, the 8th June A. D. 1274, when the 3rd *tithi* of the bright half ended about 20 h., and when the moon was in Pushya for about 17 h. after mean sunrise.

The inscription opens with verses invoking the blessings of Śiva (Śrī-Samādhiśvara,<sup>5</sup> Trinayana, Chandrachūḍa) and Gaṇēśa. The poet then states that he is about to eulogize the Guhila *vaṃśa*. He glorifies the country of Mēdapāṭa, and its town Nāgahrada; and relates how through the favour of the sage Hāritarāśi<sup>6</sup> Bappa became lord of Mēdapāṭa. Afterwards he gives the names of the descendants of Bappa, from Guhila to Naravarman, and praises each of them in three or four verses, in general terms which are of no historical value. After verse 60 he adds in prose:—*anantara-vaṃśa-varṇanāṃ dvitīya-praśastau vēditavyam*.

The princes glorified are:—

1. Bappa.
2. Guhila (v. 13).
3. Bhōja (v. 15).
4. Śīla (v. 18).
5. Kālabhōja (v. 21).
6. Mallāṭa (v. 24; omitted in the Mount Ābū inscription).
7. Bhartṛibhaṭa (v. 27).
8. Śīma (v. 30).
9. Mahāyaka (v. 33; in the Mount Ābū inscription called Mahāyika).
10. Shummāṇa (v. 36).
11. Allāṭa (v. 39).
12. Naravāhana (v. 42).
13. Śaktikumāra (v. 46).

<sup>5</sup> This shews that *Śrī-Samādhiśvara* in line 46 of the Mount Ābū inscription is a name of Śiva.

<sup>6</sup> This finally settles the meaning of the same word in verse 8 of the Mount Ābū inscription.

<sup>7</sup> This name is doubtful, because the rubbing is here very faint.

14. Āmrprasāda<sup>7</sup> (? v. 49; omitted in the Mount Ābū inscription).

15. Suchivarman (v. 52).

16. Naravarman (v. 56).

### 3.—Narwar Stone Inscription of Gaṇapati of Nalapura, of the (Vikrama) year 1355.

From Dr. Burgess I have received a pencil-rubbing of the inscription in the Narwar Fort which is mentioned in Sir A. Cunningham's *Archaeol. Survey of India*, Vol. II. p. 315. This inscription contains 21 lines of writing which cover a space of 1' 10 $\frac{1}{4}$ " broad by 1' 3 $\frac{1}{2}$ " high. The writing appears to be well preserved throughout, but about half a dozen *aksharas* cannot be made out with certainty in the rubbing. The size of the letters is about  $\frac{3}{8}$ ". The characters are Nāgarī. The language is Sanskrit, and the inscription is in verse. The verses are numbered, and their total number is 28.

The inscription is a *prasaṣti*, the proper object of which is, to record (in verses 22-25) that the Kāyastha Palhadēva (or Palhaja), in memory and for the spiritual benefit of his deceased younger brother Hamsarāja, built a tank and a temple (*chaitya*) of Sambhu (or Śiva), and also laid out a garden. The *prasaṣti* was composed by Śiva, a son of the treasurer Lōha[ḍa] and grandson of Dāmōdara who belonged to a family of writers at Gōpādri (or Gwālior); written by Arasimha (!), the son of Abhinanda; and engraved by Dhanauka (?). And it is dated in line 21:—*saṃvat* 1355 Kārttika-[va]ḍi 5, on a day of the week which, so far as I can see from the rubbing, is either *Gurau* or *Sukrē*. Supposing the day to be *Sukrē*, the corresponding date, for Vikrama 1355 expired and the *pūrnimanta* Kārttika, would be Friday, the 26th September A. D. 1298.

The inscription was composed during the reign of Gaṇapati of Nalapura; and the poet therefore, after invoking the blessings of Śiva (Manmathasūdana) and the Sun, begins with praises of the town Nalapura, and then gives the following genealogy of the prince Gaṇapati:—

1. In Nalapura (*i. e.*, Narwar) was born the prince Chāhaḍa (v. 4).
2. His son was Nṛivarman<sup>8</sup> (v. 5).
3. From him sprang Āsalladēva (v. 6);
4. From him Gōpāla (v. 7);
5. And from him Gaṇapati, who acquired fame by conquering Kirtidurga<sup>9</sup> (vv. 8 and 9).

<sup>8</sup> The name of this prince is omitted in the list, given in *Archaeol. Survey of India*, Vol. II. p. 316.

<sup>9</sup> This, in all probability, is the *Kirttigiri-durga* (*i. e.*, Dēogaḍh), mentioned in line 7 of the Dēogaḍh rock inscription of Kirtivarman; *ante*, Vol. XVIII. p. 238.

Verses 10-20 give the genealogy of the two brothers Pallhadéva or Palhaja and Hamsarāja. This part of the inscription commences with a verse in praise of the fort of Gôpâchala (or Gwâlior). At Gôpâchala lived a family of Kâyasthas, of the Kâsyapa *gôtra*, who had come from Mathurâ. In that family there was a certain Alhaja, whose son was Kânhaḍa, whose son again was the minister (*mantrin*) Vijahada. Vijahada married Mépaga, who bore to him two sons, Gāngadéva and Yāmunadéva. Gāngadéva married Lônâ, and she bore to him four sons, Palha[ja], Harirāja,<sup>10</sup> Sivarāja, and Hamsarāja.

4. — Sarwaya Stone Inscription of Gaṇapati of Nalapura, of the (Vikrama) year 1348.

Dr. Burgess has also supplied to me a pencil-rubbing of the inscription, found in a tank at Sarwaya, eight miles to the east of Sipri, which is mentioned in Sir A. Cunningham's *Archæol. Survey of India*, Vol. II. p. 316. This inscription contains 33 lines of writing which cover a space of 1' 10" broad by 1' 11½" high. The writing is well preserved throughout. The size of the letters is about ⅜". The characters are Nāgarī. The language is Sanskrit, and the inscription is in verse. The verses are numbered, and their total number is 33.

The inscription is a *prāśasti*, the proper object of which is to record (in verses 23-28) that, during the reign of Gaṇapati, the son of the prince Gôpâla, the *ṭhakkura* Vāmana (evidently a high official) built a public tank (*vāpikā*), clearly the tank at which the inscription has been found. The *prāśasti* was composed by the poet Sēma-misra, a son of [Sô]madhara; written by Mahārāja, the son of Sômarāja; and engraved by Dēvasimha, the son of Mādhava. And it is dated in line 33: — *saṁvat* 1348 *Chaitra-sudi* 8 *Gurudīnē* *Pushya-nakshatrē*, corresponding, for southern Vikrama 1348 expired, to Thursday, the 27th March A. D. 1292, when the 8th *tithi* of the bright half ended 17 h. 17 m., and when the moon entered the *nakshatra* Pushya 9 h. 51 m. after mean sunrise.

The inscription opens with three verses invoking the blessings of the goddess of eloquence Sārādā, and of the gods Kṛishṇa (Rādhā-dhava) and Hara. It then has a verse in praise of the town Mathurā on the Yamunā, from which, as we are told further on, proceeded a family of Kâyasthas, known as the Māthuras. In that family there was one

Chandra, of the Kâsyapa *gôtra*; his son was Dēlhaṇa; his son Kēsava; his son Padmanābha; and his son Dēhula. Dēhula had three sons, Udaya, Nāmā and Ālhu. Of these, Nāmā married Padmā, the daughter of Mahāratha; and she bore to him three sons, Dhānū, Vijayadeva, and Vāmana who built the tank, mentioned above. Vāmana married first Ajayadē (?), a daughter of Lōhaḍa,<sup>11</sup> and afterwards Hōmā, a daughter of Āsadēva.

5. — Khārōd Stone Inscription of Ratnadéva III. of Ratnapura, of the Chēdi year 933.

Dr. Burgess has also supplied to me a pencil-rubbing of the inscription at Khārōd in the Central Provinces which is mentioned in *Archæol. Survey of India*, Vol. VII. p. 201, and Vol. XVII. p. 43. This inscription contains 28 lines of writing which cover a space of about 3' broad by 1' 6" high. To judge from the rubbing, the writing has suffered a good deal all the way down on the proper left side; but with a good impression all that is important might nevertheless be made out with certainty. The size of the letters is about ½". The characters are Nāgarī. The language is Sanskrit, and the inscription is in verse. The verses are numbered, and their total number is 44.

The inscription is dated in line 28: — *Chēdi-saṁvat* 933, corresponding to A. D. 1181-82; and it is valuable, because (in lines 4-15) it gives a complete list of the Kalachuri rulers of Ratnapura down to Ratnadéva III., and proves thus beyond doubt that there really were three chiefs of Ratnapura, called Ratnarāja or Ratnadéva.<sup>12</sup> Besides we find in this introductory part of the inscription some names of persons and places which have not become known yet from other inscriptions of the same dynasty. In the family of the Haihayas there was a prince (evidently Kōkalla<sup>13</sup>) who had eighteen sons (line 5), one of whom was Kalinga. His son was Kamala, the lord of Tummana; from him sprang Ratnarāja I.; and then came Prithvidéva I. His son was Jājalladéva I., who defeated Bhujabala, the lord of Suvarṇapura (Jājalladéva-*nripatis-tat-sūnur-abhūt-Suvarṇapura-nātham* | *Bhujava-(ba)lam-ava-(ba)lam chakrē nija-bhuja-va-(ba)-lataḥ samikē yaḥ* ||). Jājalladéva's son was Ratnadéva II. (line 6), who defeated the prince Chōḍagaṅga, the lord of the country of Kalinga. His son was Prithvidéva II. (line 8); and his son

<sup>10</sup> I am pretty sure that this Harirāja is mentioned as donee in the Dēhi copper-plate of the Chandēlla Viravarman, of the Vikrama year 1337, of which I possess Sir A. Cunningham's transcript (*Archæol. Survey of India*, Vol. XXX. p. 75). The same copper-plate undoubtedly mentions 'Gopāla, the lord of Nalapura.'—The

name Harirāja also occurs in a fragmentary inscription at Udaypur in Gwālior; *ante*, Vol. XX. p. 84.

<sup>11</sup> This is perhaps the Lōhaḍa mentioned in the preceding inscription.

<sup>12</sup> See *Epigraphia Indica*, Vol. I. p. 43.

<sup>13</sup> See *ib.* 33.

again was Jājalladēva II. (line 10), who married Sōmalladēvi<sup>14</sup> (line 12), and whose son was the prince Ratnadēva III. (line 13), during whose reign the inscription was put up.

6. — Nāgpur Museum Stone Inscription of Brahmadēva of Rāyapura, of the (Vikrama) year 1458.

To Dr. Fleet I owe a good impression of the Nāgpur Museum inscription, brought from Rāyapur in the Central Provinces, which is mentioned by Sir A. Cunningham in his *Archæol. Survey of India*, Vol. XVII. p. 77. This inscription contains 25 lines of writing which cover a space of 1' 10" broad by 1' 4½" high. With the exception of a few *aksharas* which are broken away in the bottom lines, the writing is well preserved. The size of the letters is about ⅜". The characters are Nāgarī, and the language is Samskrit. By far the greater part of the inscription is in verse. The whole is written very carelessly.

The inscription opens with eight verses in honour of Gaṇēśa, Bhārati, the author's preceptors, and the god Śiva. It then records the foundation of a temple of Haṭakēśvara<sup>15</sup> (Śiva) by the Nāyaka Hājirājadēva, apparently a minister or other official of the chief Brahmadēva of Rāyapura, in the following prose passage (in lines 9-12), which I give as I find it:—

Svasti sri sa[m]vatu 1458 varshē sākē 1322 samayē Sarvajita-nāma-samvatsarē Phāglu-na-sudha-ashtami Sukrē ady-ēha śrī-Rāyapurē mahārājadhirāja-śrīmad-Rāya[vra]hmadēva-rājyē pradhāna-śhākura-Tripurāridēva paṇḍita-Mahādēva tasmīn samayē nāyaka-śrī-Hājirāja-dēva Haṭakēśvarasya prasādaṁ kṛitamḥ.

This passage is followed by a verse in praise of the town Rāyapura, and by other verses (in lines 13-17) which give the genealogy of Brahmadēva. At Rāyapura there was the great prince Lashmidēva (Lakshmidēva?); his son was Siṁgha; his son Rāmachandra; and his son again Hari-rāyabrahman (in the sequel called simply Brahmadēva). The concluding lines of the inscription (18-25) have reference to the founder of the temple, Hājirāja, and are void of interest.

The date of this inscription I have *ante*, Vol. XIX. p. 26, shewn to correspond to Friday, the 10th February A. D. 1402. Of the four princes, the Khalāri stone inscription of Brahmadēva of

the Vikrama year 1470 (for 1471) mentions three, under the names of Siṁhaṇa, Rāmadēva, and Haribrahmadēva, referring them to the Kalachuri branch of the Haihaya family. And a large mutilated inscription at Ramtek<sup>16</sup> in the Central Provinces, of which I owe a pencil-rubbing to Dr. Fleet, mentions Siṁhaṇa and Rāmachandra.

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PAUSHA SAMVATSARA  
IN THE KASIKĀ-VṚITTI ON P. IV, 2, 21.

A copper-plate inscription of the Kādamba king Mrigēśa, of about the 6th century A.D., published by Dr. Fleet, *ante*, Vol. VI. page 24, is dated in line 10:—*svavaijayikē ashtamē Vaisākḥē samvatsarē Kārttika-paurṇamāsyām*, 'on the day of the full-moon of (the month) Kārttika, in the Vaisākḥa year, the eighth of his victory.' And another copper-plate inscription of the same king, published by Dr. Fleet, *ante*, Vol. VII. page 35, is dated in line 7:—*ātmanah rājyasya tṛtīyē varshē Pausḥē samvatsarē Kārttika-māsa-bahula-pakshē daśamyām tithau Uttarābhadrapadē nakshatrē*, 'in the third year of his reign, in the Pausḥa year, on the tenth lunar day in the dark fortnight of the month Kārttika, under the Uttarābhadrapadā constellation.' The terms *Vaisākḥa samvatsara* and *Pausḥa samvatsara* of these dates induce me to draw attention here to what I cannot but regard as a curious mistake, made by the grammarian Jayāditya, when explaining Pāṇini's rule IV, 2, 21; and to give at the same time the proper explanation of these terms, as furnished by Śākāṭyana and other grammarians.

In the rule IV, 2, 21, the original wording of which is *sūsmīn paurṇamāsitī*, Pāṇini teaches that certain suffixes are added to nominal bases denoting full-moon *tithis*, to form other nominal bases denoting periods of time which contain those full-moon *tithis*; and the word *iti* of the rule shows, what is more distinctly brought out by Kātyāyana's addition of the word *saṁjñādyām*, that Pāṇini's rule should take effect only when the words that would be formed by it are used by people as *names*. Patañjali, commenting on Kātyāyana's Vārttikas, tells us that the names here referred to are the names of the (twelve) months or (the twelve) half-months (which end with the full-moon *tithi*); and the *Prakriyā-kaumudī* and the *Siddhānta-kaumudī* give the example *Paushō māsaḥ* 'the month Pausḥa,' i.e., of the twelve

<sup>14</sup> This name (and perhaps the whole verse in which it is contained) also occurs in line 9 of a much mutilated inscription at Amarkantak (*Archæol. Survey of India*, Vol. VII. p. 253) of which I owe a faint pencil-rubbing to

Dr. Burgess.

<sup>15</sup> The usual form of the name is *Hāṭakēśvara*.

<sup>16</sup> See *Archæol. Survey of India*, Vol. VII. p. 112.

months of the year that month which contains the *Paushī paurṇamāsī*, or, in other words, that month of the calendar during which the moon is full in the *nakshatra* Pushya. Differing from Patañjali, the author of the *Kāśikā-vṛtti* on P. IV, 2, 21, would permit us to form by that rule not only names of months and half-months, but also names of years, and accordingly, in addition to the instances *Paushō māsah* and *Paushō 'rdhamāsah*, he also gives the example *Paushah saṁvatsarah*. When first I read the remarks of the *Kāśikā-vṛtti* on Pāṇini's rule, I could not but think that there might be some error in the printed text; but I soon found out that the published edition really gives the text which is furnished by the MSS., and from a note of Hémachandra's on his own rule VI, 2, 93, I became convinced that he too was acquainted with, although he apparently did not approve of, Jayāditya's strange interpretation.

That Jayāditya is wrong in forming the word *Pausha* of *Paushah saṁvatsarah* by P. IV, 2, 21, seems certain. Explained by that rule, *Paushah saṁvatsarah* would mean 'the year which contains the *Paushī paurṇamāsī*,' or that particular year during which the moon is full in the *nakshatra* Pushya; but, as almost all years have such a full-moon, nearly every year would have to be named *Pausha*, and since such a year would ordinarily contain eleven other full-moon *tithis*, it would, according to Jayāditya, have to receive eleven similar names. To revert to our dates, the year of the first of them undoubtedly contained the *Kārtikī paurṇamāsī*, but the year is named *Vaiśākha*, not *Kārtika saṁvatsara*.

The fact is, that neither the three great grammarians Pāṇini, Kātyāyana and Patañjali, nor the grammarian Chandra, whose work was known to Jayāditya, have given any rule by which we could account for the words *Pausha* or *Vaiśākha* in phrases like *Paushah saṁvatsarah* or *Vaiśākha saṁvatsarah*; but we do find the requisite rule in the later grammars of Śākaṭāyana and Hémachandra, and in the *Jainendra-vyākaraṇa*.

Hémachandra's rule<sup>1</sup> VI, 2, 5, is—

udita-gurór bhād yukté 'bde;

and his own commentary on this rule is:—

udito gurur bṛhaspatir yasmin bhé nakshatrē tadāchinā tritīyāntād yukté 'rthē yathāvihitarī pratyāyō bhavati sa chēd yuktó 'rthó 'bdaḥ saṁvatsarah ayāt | pushyēṇōditagurunā yuktam varsham Pausham varsham | phalgunibhir uditagurubhir yuktam bhādam varsham |

gurbhir yuktam Phālgunah saṁvatsarah | uditaguror iti kim | uditā-śānaischarēṇa pushyēṇa yuktam varsham ity atra na bhavati | bhād iti kim | uditagurunā pūrvarātrēṇa yuktam varsham | abda iti kim | māsē divasē vā na bhavati ||

Here we are on ground with which, thanks to Mr. S. B. Dikshit,<sup>2</sup> we are now familiar. To form the name of a year, we are directed to add a certain suffix to the name of that particular *nakshatra*, belonging to that year, in which Jupiter has risen. A year joined with (or containing) the *nakshatra* Pushya in which Jupiter happens to have risen is named *Paushah varsham*. *Vaiśākha saṁvatsarah* is that year in which Jupiter rises in Viśākhā. Hémachandra does not distinctly tell us what kind of year he is speaking of, whether of the Jovian year or of the solar or luni-solar year; but seeing how he opposes the word *abda* to *māsa* and *divasa*, I would say that (rightly or wrongly) the *Pausha* year, in his opinion, would be the ordinary luni-solar year during which Jupiter happens to rise in Pushya. To take the word *abda* to denote (*pratyāsattinydyēna*) the Jovian year, would seem to me a somewhat forced interpretation.

Of course, Hémachandra has not invented his rule, but has here, as elsewhere, borrowed from Śākaṭāyana whose wording of the rule is—

gurūdayād bhād yukté 'bdē,

while the *Jainendra-vyākaraṇa* has, similarly, *gurūdayād bhād yukté 'bdaḥ*. Not possessing a complete copy of a commentary on Śākaṭāyana's grammar, I do not know how native scholars would explain the word *gurūdaya* grammatically, but we may, I think, be sure that Hémachandra has correctly given its meaning by substituting for it *uditaguru*.

On a previous occasion I have shown that the authors of the *Kāśikā-vṛtti* frequently quote from the grammar, or allude to the teaching, of Chandra where that grammarian differs from Pāṇini or has additional rules. The fact that Jayāditya in no wise refers to the rule of Śākaṭāyana's which I have given above, and which is absolutely necessary for the proper explanation of words like *Pausha* in *Paushah saṁvatsarah*, is one more argument to prove that the *Śākaṭāyana-vyākaraṇa* is more modern than the *Kāśikā-vṛtti*.

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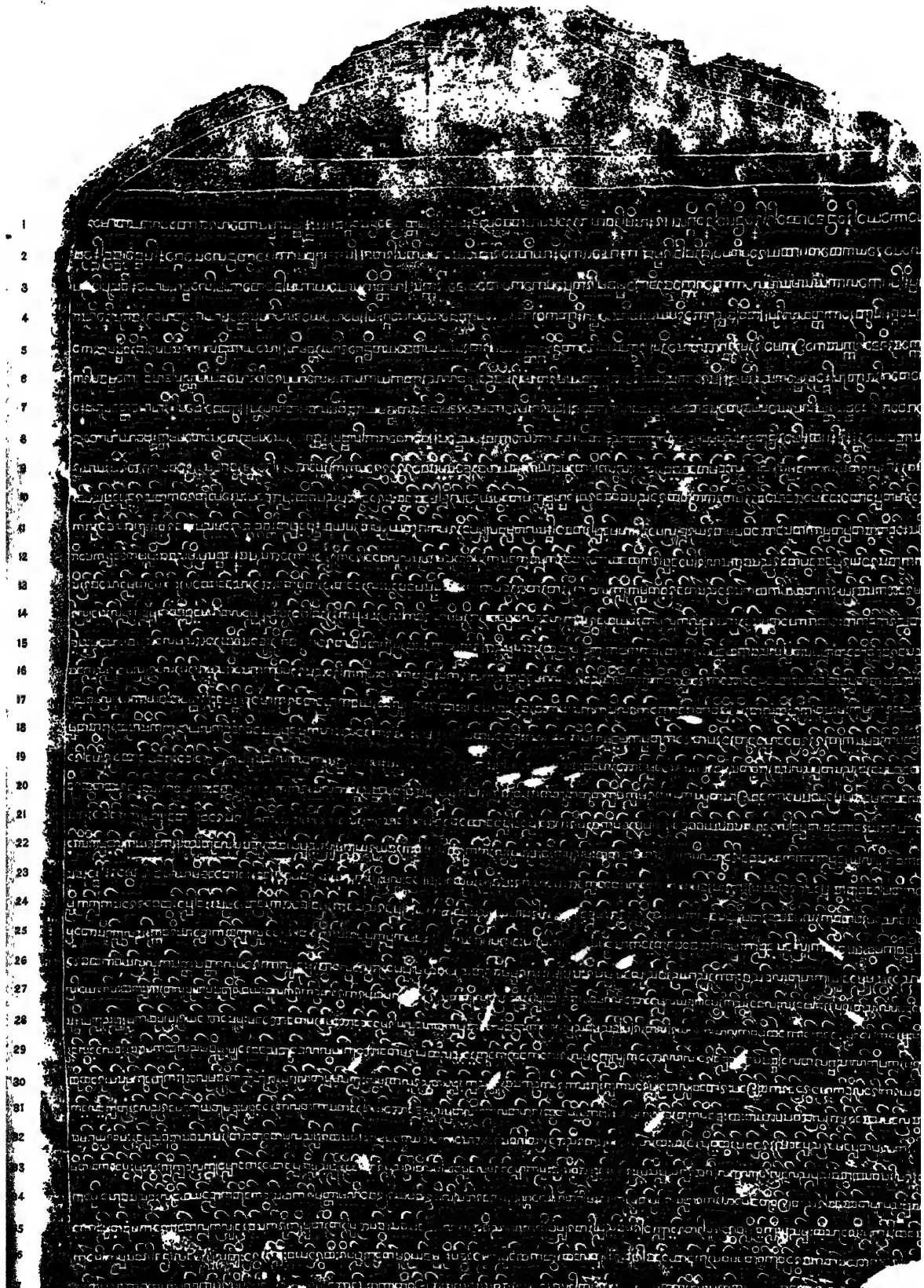
<sup>1</sup> Hémachandra and Śākaṭāyana place this rule immediately before the rule or rules which correspond to

P. IV 2, 3 and 4.

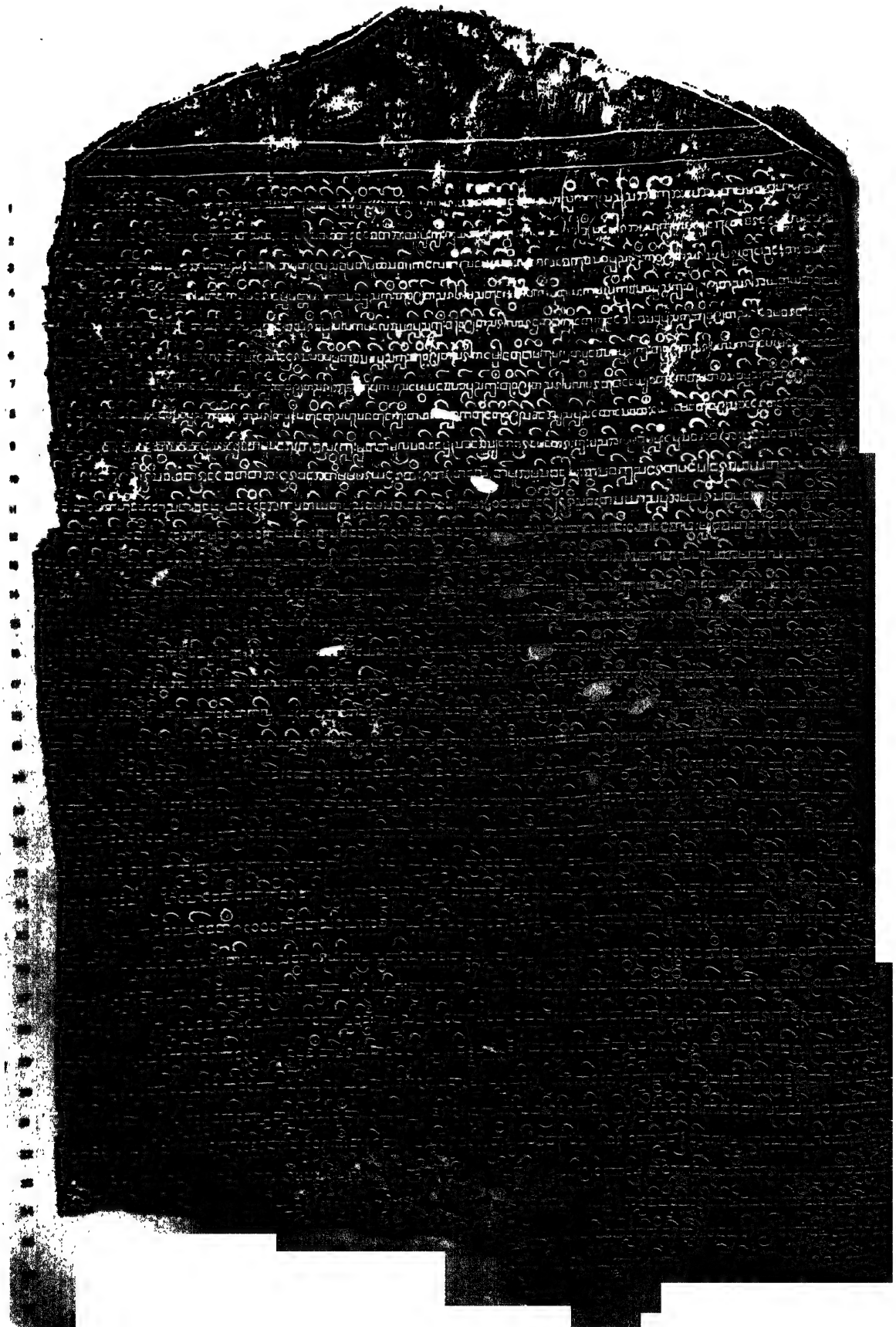
<sup>2</sup> See Fleet's *Gupta Inscriptions*, Introduction, p. 16.



THE PÔ: Û: DAUNG INSCRIPTION OF SINBYÛYIN, 1774, A.D.  
OBVERSE FACE OF THE STONE.



REVERSE FACE OF THE STONE.



A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS OF DHAMMACHETI,  
1476 A. D.

BY TAW SEIN-KO.

(Continued from page 53.)

THE number of leading priests, who received the *upasampadā* ordination during the five days, namely, from the 9th to the 13th, was 245. On Saturday, the 14th day, the King sent the following invitation to the 245 leading *thēras*, who had received their *upasampadā* ordination: "To-morrow, which is a Sunday, and the full-moon *upōsatha* day of the month Migasīra, may the Venerable Ones be pleased to perform *upōsatha* in the Kalyāṇisimā in the company of the fifteen *thēras*, who conducted the *upasampadā* ordination ceremony? It is our desire to serve the Venerable Ones with food, and to present them with other 'requisites' at the conclusion of the *upōsatha*, and to derive feelings of piety from such an act." On the morning of the *upōsatha* day, the King, surrounded by a large concourse of people, went to the Kalyāṇisimā, and, having ordered the provision of seats and of water for washing the feet, awaited the arrival of the newly-ordained *thēras* and the fifteen conductors of the *upasampadā* ordination ceremony. All the *thēras* assembled together, and performed *upōsatha* in the Kalyāṇisimā. At the conclusion of the *upōsatha* ceremony, the King served all of them with a bounteous supply of various kinds of hard and soft food, and with different kinds of betel-leaf, &c., and *bhēsajja*. The following articles were then presented to each of the *thēras*:— two couples of cotton cloths of delicate texture for making *tichāvara* robes; a betel-box with cover, areca-nuts, nut-crackers, &c.; a palmyra fan; an umbrella made of the leaf of the wild date-palm (*phœnix sylvestris*); and an alms-bowl with cover and stand.

In compliance with the wish of all the priests, the King conferred the title of Kalyāṇi-tissamahāthēra on Suvanṇasōbhanathēra.

Thenceforward, the King permanently stationed, in the neighbourhood of the Kalyāṇisimā, nobles and learned men for the purpose of serving food and furnishing the 'requisites' to the ten *thēras*, headed by Kalyāṇitissamahāthēra, who, together with the five young priests, conducted the *upasampadā* ordination ceremony, as well as to the leading priests, who had received their *upasampadā* ordination in the Kalyāṇisimā, and to the numerous priests who presented themselves for ordination. There were likewise stationed numerous scribes charged with the duty of recording the number of priests ordained; and musicians to sound the drum, conch-shell, and other instruments for the purpose of eliciting the acclamation of *saddhu* at the conclusion of each reading of the *kammavācchā* relating to the *upasampadā* ordination.

The ten *thēras* who conducted the ordination ceremony, the 245 leading priests who had received such ordination, and the numerous priests who were their disciples, conferred, day after day, without interruption, the Sīhala form of the *upasampadā* ordination on other leading priests, who came and expressed a desire to receive it.

Rāmādhīpatirāja of his own accord, and with the approbation of the whole Order, despatched the following message to all the priests residing in Rāmaññadēsa:—

"Venerable Ones, there may be men, who, though wishing to receive the *pabbajjā* ordination, are branded criminals, or notorious robber-chiefs, or escaped prisoners, or offenders against the Government, or old and decrepit, or stricken with severe illness, or deficient in the members of the body in that they have cut or rudimentary hands, &c., or are hump-backed, or dwarfish, or lame, or have crooked limbs, or are, in short, persons, whose presence vitiates the *parisā*. If people of such description are admitted into the Order, all those, who may see them, will imitate, or laugh at, their deformity, or revile them; and the sight of such men will not be capable of inspiring one with feelings of piety or reverence. Vouchsafe, Venerable Ones, not to admit, with effect from to-day, such men into the Order.

"There may be men, living under your instruction, who desire to receive the *upasampadā* ordination. Vouchsafe, Venerable Ones, not to confer on them such ordination, in your own locality, without the previous sanction of Rāmādhīpatirāja or of the leading *thēras* of Hāmsavatīpura. Should, Venerable Ones, you disregard this our command, and conduct the *upasampadā* ordination ceremony in your own locality, we shall inflict punishment on the parents of the candidates for such ordination, their relatives, or their lay supporters.

"There are sinful priests, who practise medicine; and others, who devote their time to the art of numbers, carpentry, or the manufacture of ivory articles, or who declare the happy or unhappy lot of governors, nobles, and the common people, by examining their horoscopes or by reading the omens and dreams, that may have appeared to them.

"There are some priests, who not only make such declarations, but also procure their livelihood, like laymen addicted to the acquisition of material wealth, by means of painting, carpentry, the manufacture of ivory articles, turnery, the making of idols, and such other vocations. In short, they follow such unbecoming professions, and obtain their means of livelihood.

"There are priests, who visit cotton-fields and preach the *Dhamma* with long intonation, and trade in the cotton which they happen to receive as offerings.

"There are priests, who visit fields of hill-rice, rice, barley, &c., and preach the *Dhamma* and trade in the grain which they happen to receive as offerings.

"There are priests, who visit fields of capsicum and preach the *Dhamma*, and trade in the capsicum which they happen to receive as offerings.

"There are priests, who trade in many other ways.

"There are priests, who, contrary to the rules of the Order, associate with such laymen as gamblers, *roués*, drunkards, men who obtain their means of living by robbery, or who are in the service of the King, or with other men and women.

"All these are sinful priests. Do not, Venerable Ones, permit these sinful priests to take up their permanent residence under your protection.

"But there are also other priests, who are replete with faith, who observe the rules prescribed for the Order, whose conduct is good, and who are devoted to the study of the *Tipiṭaka*, together with its commentaries, &c. Venerable Ones, permit such priests to take up their permanent residence under your protection.

"If, Venerable Ones, laymen, who are replete with faith and are of good family, desire to receive the *paṭṭhājā* ordination at your hands, they should be taught calligraphy, and after they have acquired a knowledge of the proper intonation of the letters, they should be instructed in the confession of faith in the 'Three Refuges,' and taught the precepts; and eventually, Venerable Ones, confer the *paṭṭhājā* ordination on them.

"If there are *sāmaṇēras*, who have completed their twentieth year, and are desirous of receiving the *upasampadā* ordination, they should be taught a brief summary of the *chatupārisuddhisīla*, that are observed by priests, who have received the *upasampadā* ordination, namely, *pātimōkhasamvarasīla*, *indriyasamvarasīla*, *ājīvapārisuddhisīla*, and *pachchayasammissitasīla*. They should further be instructed both in the letter and spirit of the *Bhikkhupātimōkhe* and the *Kāṇḍasikkhā*, from beginning to end, and be directed to learn by heart the ritual of confession and the *chatupachchayapachchavāṣikkhāna*. Do you ultimately report your action to Rāmādhīpatirāja as well as to the leading priests residing in Hāmsavatīpura. Then Rāmādhīpatirāja will furnish these candidates with the priestly 'requisites,' and have the *upasampadā* ordination conferred on them.

"Venerable Ones, let all of them conform themselves to such conduct as is in accordance with the precepts prescribed by the Blessed One in the *Vinaya*.

"It was owing to the division of the priests of Rāmaññadēsa into different sects in former times, that such impurity, heresy, and corruption arose in the Religion. But now, through all the Venerable Ones being imbued with faith, they have received the Sīhaḷa form of the *upasampadā* ordination, that has been handed down by the spiritual successors of the Mahāvihāra sect. Whatever may be the mode of tonsure and of dress followed by the *mahāthēras* of Sīhaḷadīpa, let such practice be conformed to, and let there be a single sect."

Having sent the above message to the priests throughout the whole of Rāmaññadēsa, Rāmādhīpatirāja communicated the following intimation to the priests, who were possessed of gold, silver, and such other treasure, corn, elephants, horses, oxen, buffaloes, male and female slaves :—

"Sirs, if you are really imbued with faith, you will endeavour to give up your gold, silver, and such other treasure, corn, elephants, horses, oxen, buffaloes, male and female slaves. Having done so, conform yourselves to such conduct as is in accordance with the precepts prescribed by the Blessed One. If you do not endeavour to follow this course, leave the Order according to your inclination."

Some of the priests, owing to their being imbued with faith, gave up all such possessions, and conformed themselves to such conduct as was in accordance with the precepts; while other *thēras* did not endeavour to give up all their possessions, and they left the Order.

There were priests who had flagrantly committed *pārajika* offences: these were requested to become laymen. There were others, whose commission of *pārajika* offences had not been proved, but whose reproachable and censurable conduct was difficult to be justified: these were asked to become laymen. There were sinful priests, who practised medicine, or the art of numbers, &c., as mentioned above; or who lived misdirected lives by following such vocations as painting, &c., as if they were laymen addicted to the acquisition of material wealth; or who traded in the gifts obtained by preaching the *Dhamma*; or who traded in many other ways: all these were commanded to become laymen.

It was in this manner that Rāmādhīpatirāja purged the Religion of its impurities throughout the whole of Rāmaññadēsa, and created a single sect of the whole body of the Priesthood.

From the year 838, Sakkarāj, to the year 841, Sakkarāj, the priests throughout Rāmaññamaṇḍala, who resided in towns and villages, as well as those who lived in the forest, continuously received the extremely pure form of the Sīhaḷa *upasampadā* ordination, that had been handed down by the spiritual successors of the Mahāvihāra sect.

The leading priests were 800 in number; and the young priests numbered 14,265; and the total of the numbers of both classes of priests was 15,065. At the conclusion of the *upasampadā* ordination ceremony of these 800 leading priests, the King presented each of them with the following articles:—two couples of cotton cloths of delicate texture for making *tichivara* robes; a betel-box, with a cover, containing betel leaves, areca-nuts, and a nut-cracker, together with a towel, &c.; an umbrella made of the leaves of the wild date-palm (*phœnix sylvestris*); an alms-bowl, with a stand and cover, and a palmyra fan. Moreover, suitable ecclesiastical titles were conferred on all the leading priests.

Subsequently, in accordance with his previous promise, the King furnished 601 *sāmaṇēras*, who had mastered the *chatupārisuddhisīla*, studied the *Pātimokkha* and the *Khuddasikkhā*, learnt by heart the ritual of confession and the *pachchavēkkhana*, and completed their twentieth year, with alms-bowls, robes, and all other priestly 'requisites,' and commanded them to receive the *upasampadā* ordination in the Kalyāṇīsimā. Adding these newly-ordained priests, there were, at the time, in Rāmaññadēsa, 15,666 priests.



Rāmādhipatirāja, after he had purified the Religion of Buddha, expressed a hope—  
 “Now that this Religion of Buddha has been purged of the impure form of the *upasampadd* ordination, of sinful priests, and of priests who are not free from censure and reproach, and that it has become cleansed, resplendent, and pure, may it last till the end of the period of 5,000 years!”

1. In former times, *Asōkadhammarāja*, to whom incomparable majesty and might had accrued, out of love for the Religion, became agitated in mind at the sight of the impurities that had arisen in it.

2. He solicited the assistance of *Mōggaliputtatissathēra*, and effected the purification of the Religion by expelling 60,000 sinful priests from the Order.

3. In *Laūkādīpa*, *Parakkamabāhurāja*, whose name began with *Sirisañghabōchi*, was friend of the Religion of Buddha.

4. Seeing the impurities of the Religion, agitation arose in his mind, and he expelled numerous sinful priests, who held heretical doctrines.

5. He effected purification by sparing the single orthodox sect, whose members were the spiritual successors of the residents of the *Mahāvihāra*.

6. Subsequently, the purification of the Religion was again, in like manner, effected by other kings as *Vijayabāhu* and *Parakkama*.

7. In times past, our *Bōdhisattva*, while fulfilling the *pāramis*, ruled over the celestial kingdom of *Tidasālayasagga*.

8. At that time, the Religion of *Kassapa Buddha* was in existence, and *Ānandathēra* became *Usinnara*, and ruled over the kingdom of *Bārāṇasipura*.

9. Although he perceived the impurities, he remained indifferent, and did not effect the purification of the Religion. Then *Sakra*, the Lord of the *dēvas*, set aside his celestial bliss and,

10. Accompanied by *Mātali*, who had assumed the form of a black dog, went to the King, called *Usinnara*, and inspired him with fear.

11. Having received a pledge for the purification of the Religion, and after admonishing him, *Sakra* returned to *Tidasālaya*.

12. Therefore, King *Rāmādhipati*, the Lord of *Rāmaññadēsa*, following respectfully in the footsteps of the virtuous,

13. Purified the Religion with a view that it might last till the end of 5,000 years.

14. For having purified the Religion in the manner described above, I, *Rāmādhipati*, have acquired merit, which is as inexhaustible as *nirvāṇa*, the state of purity and quiescence.

15. May the excellent Kings, who are imbued with intense faith, and who will reign after me in *Haṃsavatīpura*, always strive to purify the Religion, whenever they perceive that impurities have arisen in it!

16. Although the *thēras*, headed by *Majjhantikathēra*, in whom all passions were extinct, and who had performed their last deeds, took a delight in solitude, they set aside their bliss of *nirvāṇa*,

17. And, in former times, exerted themselves in the interest of the Religion. Therefore respectfully following in their footsteps.

18. May the priests of *Haṃsavatīpura*, who delight in their condition of purity, and are enthusiastic (in the cause of the Religion) purify, in after times, the Religion whenever they perceive any impurities in it!

19. If this is done, the beings, who are immersed in the whirlpool of the three forms of existence, will be enabled to cross (to the other shore), or to free themselves from the conditions of sin and suffering, or to attain the pure and excellent and supreme Buddhahood, which is embellished with the attributes of the wise and is the fruition of supreme exertion.

*Here end the lithic inscriptions called Kalyāṇī.*

*(To be continued.)*

## NOTES ON TUL'SĪ DĀS.

BY G. A. GRIERSON, I. C. S.

It is a source of gratification to me, that my attempt to describe the modern Vernacular Literature of Hindūstān<sup>1</sup> has elicited criticism at the same time kindly and lively, at the hands of native scholars.

In the present article I propose to bring forward some interesting facts about the greatest of Indian authors of modern times, Tul'sī Dās, which that criticism has elicited.

### (1) DATE OF THE POET.

The date of this poet has never been a matter of doubt to native scholars, and it was not until after I had completed my work already alluded to, that it ever struck me that it was necessary to verify it. When the publication of Prof. Jacobi's Tables for computing Hindu Dates in the *Indian Antiquary* (ante, Vol. XVII. pp. 145 and ff.) and in *Epigraphia Indica* (I. pp. 463 and ff.) placed it in my power to do this, I tested by them the date given by Tul'sī Dās himself for the composition of his *Rāmāyan*, but altogether failed to make the week-day come right. After numerous failures I referred the matter to Prof. H. Jacobi himself, who went into it on more than one occasion with inexhaustible kindness. It was some satisfaction to me to find that, while there was no error in my own calculations, there was a way of reconciling the discrepancy between the poet's statements and actual facts. This has since led me to test every other date relating to Tul'sī Dās, which native friends, or the poet's own verses have put in my possession. It will be convenient to give a list of them here.

(a) Date of the composition of the *Rām-charit-mānas* (commonly called the *Rāmāyan*.) (*Rām. Bā. XXXIV. 4, 5*). *Sambat* 1631; *Chaitra* 9 *sudī*, Tuesday.

(b) Date of the composition of the *Rām Sat'sai* (*Rāma-sapta-śatikā*) (*Sat. I., 21*). *Sambat* 1642, *Vaiśākha Sudī*, 9, Thursday.

(c) Date of the composition of the *Pārbatī Maṅgal* (*Pār. I., 5*). *Jaya sambat, Phālguna Sudī*, 5, Thursday.

(d) Date of composition of the *Rāmāyā* (*Rāmājñā*). A tradition, recorded by the editor, Chhakkan Lal, fixes it at *Sambat* 1655, *Jyāishṭha Sudī*, 10, Sunday.

(e) Date of the composition of the *Kabitta Rāmāyan*. *Sambat* 1669-71.

(f) Date of drawing up a deed of arbitration (*vide post*). *Sambat* 1669, *Āśvina Sudī*, 13.

(g) Date of Tul'sī Dās's death. An old tradition fixes it on *Sambat* 1680, *Śrāvaṇa sudī* 7, It remains now to test these seven dates, so far as possible,

(a) Date of the *Rāmāyan*. The authorities are:—

1, *Rām. Bā. XXXIV. 4, 5 and ff.*<sup>2</sup>

<sup>1</sup> *The Modern Vernacular Literature of Hindūstān*, by George A. Grierson, Calcutta: Asiatic Society of Bengal.

<sup>2</sup> I quote from the very correct text of the poem printed by Bābū Rām Dīn Singh, of the Khadd Bilās Press, Patna. This is by far the best edition of the poem which has yet appeared. In transliterating I represent *anundāsika*, for want of a more convenient type, by *ā*. The guttural *n* (ṇ), I leave without any diacritical mark. This will cause no confusion.

*Sambata sôraha sai ikatîsâ !  
 Karauñ kathâ Hari-pada dhari sîsâ ||  
 Naumî Bhauma-bâra Madhu-mâsâ !  
 Awadha-purîñ yaha charita prakâsâ ||  
 Jehi dina Râma-janna bruti gâwahîñ !  
 Tîratha sakala tahâñ chali âwahîñ ||*

"Laying my head at Hari's feet, I tell my tale in *Sambat* 1631. On the ninth *tîthî*, Tuesday, in the month of *Chaitra*, was this history made manifest in the city of Ayôdhyâ. On the day which the scriptures sing of as that of Râma's birth, when (the spirits of) all holy places there assemble."

*Note.*—Râma's birthday is on the 9th of the bright half of Chaitra.

2. The date in the poem is borne out by a passage in the *Râm Rasikâvalî* of Raghū Râj Singh (B. 1824).

*Kachhu dina kari Kâsî mahan bîsâ !  
 Gayê Awadha-pura Tulasî Dâsâ ||  
 Tahâñ anêka kînhau sata-sangâ !  
 Nisi dina range Râma-rati-ranga ||  
 Sukhada Râma-naumî jaba âî !  
 Chaita-mâsa ati ânanda pîî ||  
 Sambata sôraha sai eka-tîsâ !  
 Sâdara sumari Bhânû-kula-tîsâ ||  
 Bâsara Bhauma suchita chita-châyana !  
 Kiya arambha Tulasî-Râmâyana ||*

"After dwelling for a space in Banâras, Tul'sî Dâs went to Ayôdhyâ. There he associated with many holy men, and joying in the (pure) raptures of Râma passed his nights and days in bliss. When the happy *Râma-navamî* came, and when he experienced the delights of the month of *Chaitra*, in *Sambat* 1631, reverently did he call to mind the Lord of the Solar Race, and, with care, on Tuesday, he commenced the soul-fulfilling *Tulasî-Râmâyana*."

The problem, therefore, is to test the date *Sambat* 1631, Chaitra sudi, 9, Tuesday.

Prof. Jacobi's calculations give the following results:—

A.—*Sambat* 1631, expired.

(a) *Chaitrâdi* year.—The date is equivalent to Wednesday, 31st March 1574 A. D.

(b) *Kârttikâdi* year.—The date is equivalent to Sunday, 20th March 1575 A. D.

B.—*Sambat* 1631, current.

(a) *Chaitrâdi* year.—The date is equivalent to Thursday, 26th March 1573 A. D.

(b) *Kârttikâdi* year.—The date is equivalent to Wednesday, 31st March 1574 A. D., — the same as A (a).

It will be seen that none of these possible dates give the day of the week as Tuesday. Prof. H. Jacobi, therefore, calculated the date according to various *Siddhântas*. With his permission, I here give his calculations in full, in order to place the matter beyond doubt.<sup>3</sup>

*Sam.* 1631 expired = K.Y. 4675. (Special Tables I. note).

KY. 4600	(0)	17 · 60	15	[12]	Ind. ● = 22 · 95
75 years	(3)	19 · 45	173	[1]	Ind. sudi 9 = 1 · 95 Ind. badi 9 = 16 · 95.
	(3)	7 · 05	188	[13]	

<sup>3</sup> The calculations given here, and also those subsequently given by me, are based on the tables in the *Epigraphia Indica*.

The month *Madhu*, or *Chaitra*, of the *Chaitrādi* year is to be taken in the first column of the Table III. New moon about 26th sol. *Chaitrā*. *Sudi* 9 about 4th sol. *Vaisakha*. Add equation to above value.

4675 KY.	(3)	7.05	188	[13]
4th Vais.	(1)	1.02	36	
	(4)	8.07	224	13
		0.83		14 March.
				4
		8.90		

31 March 1574 A. D.

(1) The ninth *tithi* ended about 6 *ghat*. after mean sunrise of Wednesday, 31st March, 1574 A. D.—This date will be calculated hereafter according to several *Siddhāntas* for Oudh.

If we take column 12 of Table III, we get the date for the *Kārttikādi* Sam. year 1631 *vis*.

4675 KY.	(3)	7.05	188	[13]
24th Chaitr.	(6)	1.66	920	
	(9 = 2)	8.71	108	
			67	

(2) 9.38

(2) The ninth *tithi* ended on Sunday.

Sam. 1631 *current* = K.Y. 4674. We calculate both kinds of years.

KY. 4600	(0)	17.60	15	[12]	Ind. ● = 3.75
74 years	(2)	8.65	927	1	Ind. sudi 9 = 12.75
4674 Ky.	(2)	26.25	942	[13]	
16 Chaitr.	(4)	12.73	383		
	(6)	8.98	325		
			78		
		9.76			

(3) The 9th ended on Thursday.

The *Kārttikādi* year

KY. 4674 =	(2)	26.25	942	[13]
4th Vais.	(2)	11.82	283	
	(4)	8.07	225	
		0.83		
		8.90		

(4) *Sudi* 9 = Wednesday. This date is the same as (1), as of course it ought to be.

We now calculate according to the Special Tables the date 4th solar *Vaisākha* K.Y. 4675.

(1) *Sūrya Siddhānta* with *bija*.

	☾ — ☉	☾ an.	☉ an.	cor.
Ky. 4600	218° 48' 0"	185° 58' 0"	282° 43' 18"	— 1 47
75 years	238 21 0	67 6 13	— — —	— 24 24
4 Vais.	12 11 27	13 3 54	59 8	— 26 gh. 11 p.
	469° 20' 27"	266° 3' 17"	283 41 26	(1)
	= 109			

Corr. Table XXII. 26 gh.	5°	16'	58"	5°	39'	41"	0	25'	38"		
11 p.		2	14		2	24			11		
<hr/>											
— 26 gh. 11 p.	5°	19'	12"	5°	42'	5"	0	25'	49"		
(2)											
Subtract (2) from (1)											
	109	20	27		266	3	17	283	41	26	
	5	19	12		5	42	5		25	49	
<hr/>											
	104°	1'	15"		260°	21'	12"	283°	15'	37"	
(3)											
Equation for Moon's Anomaly				260°	21	12	=	+	4°	58' 22"	
" " Sun's "				283	15	37	=	—	2	7	8
<hr/>											
								+	2°	51	14
Add this to (3) α — ☉							=		104°	1'	15"
<hr/>											
									106°	52'	29"
(5)											

Result No. (5) is the true Distance of Sun and Moon at mean sunrise at Lankâ. We calculate, now, the same for true sunrise at Benares.

North Lat. 25° 20', Long. + 1 gh. 13 p.	(\$ 58)		
1 gh.	12' 11"	13' 4"	59"
13 p.	2 38	2 50	13
	<hr/>		
	14' 49"	15' 54"	1' 12"
Subtract the Result from (3)	104 1' 15"	260° 21' 12"	283° 15' 37"
	14 49	15 54	1 12
	<hr/>		
	103° 46' 26"	260° 5' 18"	283° 14' 25" (6)

(§ 59) Find the *ayanâmśa* for 4675 KY =  $3 \times \frac{4675 - 3600}{200} = \frac{3 \cdot 1075}{200} = 16^\circ 15'$

The sidereal Long. ☉ =  $283^\circ 14' 25'' - 282^\circ 43' 18'' = 31' 7''$

" tropical " ☉ = sid. Long. + *ayanâmśa* =  $16^\circ 46' 7'' = 1006'$

(§ 60) On 25° 20' North Lat. the 1800 minutes of the 1st Sign rise in 1332 *Asus*, therefore 1006' of trop. Long. ☉ in 744. Subtract.  $1006 - 744 = 262$  *asus*, 262 *asus* = 44 *vinādīs* (*palas*). Subtract the amount for 44 *palas* from

103° 46' 26"	260° 5' 18"	283° 14' 25"	
8	56	9	35
103	37	30	259
55	43	283	13
42			
(7)			

(§ 61) Equation for Moon's Anomaly 259 55 43 = + 4 57 57  
Sun's " 283 13 42 = - 2 7 10

Sum of Equations	=	2	50	47
Add α — ☉ (6)		103	46	26
		106°	37'	13"
Add correction for Sun's Equation + 16 p.		3	15	
Result Distance α — ☉ for true Sunrise at Benares		106°	40'	28"
(8)				

∴ The end of the 9th *tīhī* 108° 0' 0" occurred when α — ☉ had increased by 1° 19' 32" or 6 gh. 31 p. after true sunrise.



(2) *Ārya Siddhānta*

KY. 4600	217° 8' 0"	184° 7' 0"	282° 0' 0"	+ 4 gh. 10 p.
75 years	238 13 30	67 25 34	— — —	— 24 4
4 <i>Vaiś.</i>	12 11 27	13 3 54	0 59 8	— 19 54
	467 32 57	264 36 28	282 59 8	
19 gh. 3° 51' 37" 4° 8' 14" 18' 44"	— 4 2 35	4 20 0	19 37	
54 p. 10 58 11 46 53	103 30 22	260 16 28	282 39 31	
4° 2 35 4° 20 0 37' 19'				

Mean distance 103° 30' 22" being smaller than found above (3), the final result also will be smaller; we need therefore not go on with our calculation.

(3) *Brahma Siddh.*

4600	205° 0' 0"	172° 15' 30"	282° 3' 22"	+ 11.14
	238 7 30	67 27 48	— — —	— 22 58
5th <i>Vaiś.</i>	24 22 53	26 7 48	1 58 16	— 11.44
	467 30 23	265 51 6	284 1 38	
—	2 23 2	2 33 18	11 33	
	105 7 21	263 27 48	283 50 5	
71 gh. 2° 14' 6" 2° 23' 43" 10' 50"				
44 p. 8 56 9 35 43				
	2 23 2	2 33 18	11 33	

B. S.

Sum of	105	7	21
Eq. +	2	53	25
	108	0	46

(4) *Siddh. Śir.*

204° 14' 0"	171° 6' 30"	280° 54' 22"
238 6 45	67 26 40	— — —
24 22 53	26 7 48	1 58 16
466 43 38	264 20 58	282 52 38
2 23 2	2 33 18	11 33
104 20 36	261 47 40	282 41 5

S. S.

Sum of	104	20	36
Eq. +	2	51	41
	107	12	17

By comparing above (5) and (8) we see that  $\epsilon - \odot$  at true sunrise in Benares was about 12' 1" less than at mean sunrise at Lankā. Accordingly for *Brahma Siddhānta* the value of  $\epsilon - \odot$  is 107° 48' 45" and the end of 9th *tithi* about 54 *palas* after true sunrise at Benares. If we had taken Oudh the moment would have occurred 7 *palas* earlier. For *Siddhānta Śirōmani* the result is still farther off sunrise.

*Conclusion.*—As the ninth *tithi* ended according to all *Siddhāntas* some time after true sunrise at Benares (or Oudh) of Wednesday, 31st March 1574 A. D., that day was *sudi* 9. But as religious ceremonies etc. frequently are referred to the *running tithi*, not to the civil day on which that *tithi* ended, it may be assumed that Tul'si Dās commenced his work on Tuesday while the auspicious 9th *tithi* was running. Probably most ceremonies of the *Rāma Navamī* were celebrated on that day because the greatest part of the ninth *tithi* belonged to it. This is also the purport of the precepts in *Kālanirṇaya* on the *navamī*, Calcutta Edition, p. 229, so far as I understand them.

Taking everything into consideration, I believe the date of Tul'si Dās to be correct, and I think it impossible to impugn the genuineness of the poem or the verse quoted on the ground that the date is not in the common *civil* reckoning.

With reference to Prof. Jacobi's final remarks, I may note that some native scholars have impugned the genuineness of *Rām. Bā.* ch. xxxiv. on this very ground of date. The difficulty is certainly a serious one. Prof. Jacobi has proposed one solution, and others have been offered by native scholars. I quote here some remarks on the point, kindly communicated to me by Mahāmahāpadhyāya Paṇḍit Sudhākara Dvivedī, which are valuable not only for the special purpose which elicited them, but also for the general argument on which they are based. He says, 'I once considered that the recitation of the *Ramāyaṇa* being in the vernacular,

it first became popular amongst *Baniyās* and *Kāyasthas*, who began to write the poem in their own alphabet, the *Kaithī*. It was hence not improbable that the original reading was not *Bhauma-vāra*, but *Saumya-vāra*, i. e. Wednesday, and that *saumya* subsequently became corrupted to *bhauma*,—an easy transition in the *Kaithī* character. Later, however, I discovered that, while Tul'sī Dās was in Ayōdhyā, he was not a Vairāgi Vaishṇava, but a Smārta one. These Smārta Vaishṇavas are also great worshippers of Mahādēva; thus, the poet himself writes in the *Bālakāṇḍa* of the poem "*Sambhu prasāda śmṛti hiya kulast*," and from this we gather that he counted the Rāma *navamī* as falling on the Tuesday, according to the Śaiva calculation. According to the Śaivas the Rāma *navamī* is calculated as the day whose midday falls on the ninth *tithi*, because Rāma was born at midday, and not as the day on which the ninth *tithi* ends. Accordingly on the former day the festival of the Rāma *navamī* was held.<sup>4</sup> Tul'sī Dās was unable to agree with the Vairāgi Vaishṇavas, as regards eating. They eat together, seated in a row, but he always cooked his food himself and ate separately, and it was owing to this disagreement that after composing the *Bāla*, *Ayōdhyā*, and *Āraṇya Kāṇḍas* of his poem, he left Ayōdhyā and went to Banāras where he completed it, as appears from *nandanā* of the *Kishkindhākāṇḍa*.

(b) Date of the composition of the Rām Sat'sai.

Authority, *Sat. I. 21*.

*Ahi-rasand thana-dhenu rasa*  
*Ganapati-dwija Guru-bāra !*  
*Mādhava sita Siya-janama-tithi*  
*Sata-saiyā abatāra !!*

"The (two) tongues of a serpent, the (four) udders of a cow, the (six) flavours, the (one) tusk of Gaṇēśa (i. e., Sam. 1642), Thursday, the lunar day in the light half of *Vaiśākha*, which is the birthday of Sītā (i. e., the ninth), is the date of writing the Sat-sai."

Here again difficulties arise, so I take the liberty of giving the calculations in full for the three possible cases (the *Kārttikādi* current date, being the same as the *Chaitrādi* expired one).

**Problem.** To find the equivalent of Sambat<sup>5</sup> 1642, *Vaiśākha* sudi 9, Thursday.  
A. Sambat 1642 expired.

(a) *Chaitrādi* year.

		Sam. 1642 expired = K. Y. 4686.			
KY. 4600	= (0)	17.60	15	[12]	} Ind. ● = 21.08 Ind. su. 9 = .08
86 years	= (3)	21.32	093	[1]	
KY. 4686	= (3)	8.92	8	[13]	
1 sol. <i>Jyāishṭha</i>	= (1)	29.50	52		
	(4)	8.42	60	[13]	
		0.57			14th April
					1
	(4)	8.99			28th April

Therefore the 9th *tithi* expired just after sunrise on Wednesday, the 28th April, 1585 A.D., and was running on the preceding Tuesday.

<sup>4</sup> Similarly *Kṛishṇa*, having been born at midnight on the eighth of the dark half of *Bhādrapada*, Śaivas hold the festival on the civil day (sunrise to sunrise) whose midnight falls on the eighth.

<sup>5</sup> Papdit Sudhākar Dvivedī points out that it is necessary, if the date is genuine, to assume it to be in the Vikrama Sambat though the word *Sambat* does not occur in the date. If we take it as a Śaka date, the year is 1720, a century after the death of our poet.

(b) *Kārttikādi* year.

KY. 4686	= (3)	8·92	8	[13]
21 sol. <i>Vaiśākha</i>	= (5)	29·11	900	
	(1)	8·03	908	13
		19		14th March
				21
		8·22		48th March = 17th April.

Therefore the 9th *tithi* expired on Sunday the 17th April 1586 A. D.

B. Sam. 1642 current = KY. 4685.

KY. 4600	= (0)	17·60	15	[12]	ind. ●	= 1·88
85 years	= (2)	10·52	747	[1]	ind. su. 9	= 10·88
KY. 4685	= (2)	28·12	762	[13]		
13th sol. <i>Vaiśākha</i>	= (3)	10·17	363			
	(5)	8·29	125	13		
		·71			14th March	
					13	
		9·00			40th March = 9th April 1584, A. D.	

Add for longitude of Oudh 1 gh. 4 p.

Therefore the ninth *tithi* expired at 1 *ghaṭikā* 4 *palas* after sunrise at Oudh, on Thursday, April 9th, 1584 A. D.

Accordingly, if the date is correct, Tul'si Dās, in dating the Śat'sai used the current, not the expired, Sambat year. Paṇḍit Sudhākara Dvivedi points out that this is against the custom of the poet, and throws the greatest suspicion on the genuineness of the verse in which it occurs. It may be added that, if we take the Śaka era, the date comes out correctly, as Thursday May 5, 1720 A. D. It is unnecessary to give the calculations.

(c) Date of composition of the *Pārbati Māṅgal*.

Authority, *Pār. I.*, 5.

*Jaya Sambata Phālguna sudi pāñchai Guru-dinu !*

*Aśunī birachauṇḍ mangala suni sukha chhinu chhinu !!*

"I compose this (*Pārbati*) *Mangal*, the hearing of which gives pleasure at every moment, in *Jaya Sambat*, *Phālguna sudi*. 5, Thursday, in *Aśvinī*."

*Jaya Sambat* is one of the years of the sixty-year cycle of Jupiter, and as Tul'si Dās died in *Sambat* 1680, we must search for the *Jaya* which fell about the middle of the 17th *Sambat* century.

A reference to Prof. Jacobi's tables will show that *Jaya Sambat* was current on the first day of *Saivvat* 1643 (K. Y. 4687).<sup>7</sup> A reference to Table VIII. will at once show that *Phālguna Sudi* 5, *Sambat* 1643 must have fallen after the expiry of *Jaya*, or in the year *Manmatha*. Therefore the *Phālguna Sudi* 5 of *Jaya* must have fallen in Sam. 1642. But in *Sambat* 1642, *Phālguna Sudi* 5 fell on Sunday, not Thursday. It is not necessary to give the calculations.

<sup>6</sup> The reading of the printed Editions is *birachauṇḍ*, but Paṇḍit Sudhākara Dvivedi informs me that the best MSS. have *birachauṇḍ*.

<sup>7</sup> (K. Y. 4600 = 33·82 (Table VI.)

87 = 28·0179 (Table VII.)

4687 = 1·8879

Under these circumstances I appealed to Benares, and have to thank Paṇḍit Sudhākara Drivēḍī for solving the doubt. He says that the year referred to is *Sambāt* 1643, not 1642, *Sambāt* 1643 = K.Y. 4687, and the calculation (according to Jacobi's tables)<sup>3</sup> is as follows:—

4600 K.Y.	0	17.60	15	[12]	} Ind. ● = 10.28 Ind. su. 5 = 15.28
87 years.	4	2.12	240	[1]	
4687 K.Y.	4	19.72	255	[13]	
8th Phal. (solar)	2	14.97	250		
	6	4.69	505	13	
				7	
C's an 505 eq.		41		13 Jan.	
		5.10		33 Jan. = 2 Feb.	

Accordingly, at the beginning of Friday, 8th Solar *Phālguna*, the 6th *tithi* was running, and the 5th *tithi* ended on the preceding day; or Thursday, the 2nd February, 1586 A. D.

We are enabled to check this date by the fact that Tul'sī Dās mentions that he commenced his work in the *Nakshatra* *Āśvinī*.

Paṇḍit Sudhākara Drivēḍī writes that in Tul'sī Dās's time, the *Maharāṇḍa*, a practical astronomy founded on the current *Śhrya Siddhānta*, was popular in Benares. Calculating the *Ahargana* and the true longitudes and the true motions of the sun and moon respectively, we find that the 5th *tithi* ended at about 52 *ghaṭikās* and 37 *vighaṭikās*, and *Révatī* *Nakshatra* ended (and *Āśvinī* began) at about 20 *ghaṭikās* and 10 *vighaṭikās* after true sunrise at Benares. The same result follows from the §37 of Jacobi's tables. Tul'sī Dās's *Nakshatra* was *Viśākṣā*, and his *Rāśi* or Zodiacal sign was *Tulā* (the Scales). Hence, according to astrology, *Révatī* was not a propitious *nakshatra* for him. Accordingly, the date given by the poet means that he began to write the *Pārbatī Maṅgai* after *Révatī* had ended, and after *Āśvinī* had begun, i. e., after 20 *ghaṭikās* 10 *vighaṭikās* after true sunrise at Benares, on Thursday, February 2nd 1586, A. D. I may add that on 5 *Phālguna* *Sudī* *Sam.* 1642, the moon was in *Āśvinī* at the beginning of the day. This is a further reason for assuming that by *Jaya Sambāt* Tul'sī Dās meant *Sam.* 1643. For if it had been 1642, there would have been no reason for his mentioning the *nakshatra* then running: whereas, if it was in 1643, there was every reason for his doing so, part of the day being in *Révatī* and unlucky, and part being in *Āśvinī* and lucky. The poet evidently wished to point out that he commenced the work at an hour of the day which was propitious.

One other fact follows. *Phālguna* *Sudī* 5 *Sam.* 1643, did not fall in *Jaya Sambāt*. But the first day of *Sambāt* 1643 did fall in *Jaya*. Therefore Tul'sī Dās gave the name of the Jupiter sixty-year-cycle year to the *V. Sambāt* year, which commenced within it. In other words, according to the accepted system of chronology, the *V. Sambāt* took its name from the Jovian year which expired in it, just as the civil day took its name from the *tithi* which expired in it.

(e) Date of composition of the *Rāmāyāṇa*.

Chhakkan Lal says<sup>4</sup> that in 1827 A. D., he made a copy of this work, from the original

<sup>3</sup> The Paṇḍit calculated the year both according to the Indian system, and according to Jacobi. I gave the latter calculation, as being more intelligible to my readers.

<sup>4</sup> Chhakkan Lal's language may be noted, 'Sri saṁvat 1655 Jēṭh Sudī 10 Rabibār ki Vikh pustak Sri Gosāi ji kē hasta-kamaṭ ki, Prahlād ghōṭ, Sri Kāśī ji mēn rahī. Us pustak par sē Sri paṇḍit Rāmguṇām ji kē satsaṅgi Chhakkan Lal Kāyasth Rāmāyāṇī Mirjāpur-bāsi nē apnē hāth sē saṁvat 1884 mēn likhā thā.' It will be observed that it is distinctly claimed that the MS. was written by Tul'sī Dās's own hand, and that it certainly was written twenty five years before his death. It may be presumed that it was the poet's original copy. It will subsequently appear that if the poem was composed in *Sam.* 1635, the *Dohdabā* could not, as current tradition says it was, have been composed at Tōḍar Mall's request. On this point, Paṇḍit Sudhākara Drivēḍī informs me that the MS. which Chhakkan Lal copied was in possession of a *purūṣit* named [Rāmākṛishṇā. On one occasion Rāmākṛishṇā took it

copy in the handwriting of the poet, which was dated by the poet himself, *Sambat* 1655 *Jyāishṭha Sudi*, 10, Sunday. It is unnecessary to give the calculation. Taking the *Chaitrādi* expired year, it is equivalent to Sunday, June 4th, 1598 A. D.

(e) Date of the composition of the *Kabitta Rāmāyan*. This depends on an interpretation of K. R. clxxi. 1. The passage is as follows :—

*Ēka tau karāla kali-kāla śīla mūla tā meñ |*  
*Kōḍha meñ ki khāju śī śanicharī hai mīna kī ||*

"In the first place, the *Kali Yuga*, the root of woe, is terrible. And further, in it, like the itch appearing in leprosy, Saturn has appeared in the sign of the Fish."

Here again I have to thank Paṇḍit Sudhākara Dvivēdi for calculating the date and for the following information :—The periodical time of Saturn is about thirty years. He entered Pisces (a token of great calamity) in Tul'sī Dās's time, on or about the 5th of *Chaitra Sudi Sambat* 1640, and remained in that sign till *Jyāishṭha* of 1642. He again entered it on about the 2nd of *Chaitra Sudi Sambat* 1669, and remained in it till *Jyāishṭha* of 1671. These results are those given by the *Makaranda* based on the *Sūrya-siddhānta*.

The sixty year cycle of Jupiter is divided into three periods of twenty years each, of which the first belongs to Brahmā, the second to Viṣṇu, and the third and last to Mahādēva or Rudra. In Tul'sī Dās's time, the *Rudra-bīś*, or twenty years belonging to Rudra commenced in *Sambat* 1657, and from about that time the Musalmāns began more especially to profane Benares. The poet frequently refers to this fact,<sup>10</sup> and no doubt does so in the *Kabitta* above quoted. Accordingly it was to the second occasion on which Saturn was in Pisces, i. e., between *Chaitra Sudi Sambat* 1669 and *Jyāishṭha Sambat* 1671, i. e., between 1612 and 1614 A. D. that the *Kabitta*<sup>11</sup> above quoted was written.

(f) The deed of arbitration.

This has been published in the *Modern Vernacular Literature of Hindūstān*. The following is the translation of the portion which immediately concerns us :—

"Whereas Ānand Rām, son of Ṭōḍar, son of Dēo Rāy, and Kanhāy, son of Rām Bhadrā, son of Ṭōḍar aforesaid appeared before me, &c., &c." "In the *Sambat* year 1669, on the 13th of the bright half of *Kunīcar*, on the auspicious (*śubha*) day of the week, was this deed written by Ānand Rām and Kanhāy. . . . . The division of the share of Ṭōḍar Mall, which has been made . . . . ."

Then follow a list of certain villages, which formed Ṭōḍar Mall's property, viz., Bhadainī, Lahar'tārā, Naipūrā, Chhitūpūrā, Sivpur, and Nadēsar.

On this I remarked as follows :—In connexion with the above, it is interesting to speculate who this Ṭōḍar Mall, the father of Ānand Rām, and grandfather of Kanhāy was. Can he have been Akbar's great Finance Minister? He died in 1589, and his son might well be alive in 1612. He was born at Lāhar'pur in Oudh, and one of the villages mentioned above, Lahar'tārā, has a somewhat similar name. In India, contiguous villages have often very similar names.

out it in his bundle, to recite it somewhere, and, as ill luck would have it, it was, bundle and all, stolen from him in the railway train. It may be mentioned that in Rāmākrishṇā's house there is a jealously guarded portrait of Tul'sī Dās, said to have been painted for the Emperor Akbar. It is shown to the public once a year on the 7th of the bright half of *Srāvana*, the anniversary of the poet's death. Paṇḍit Sudhākara Dvivēdi maintains that the date 1655 refers to the year in which the copy was made, and not to that of the composition of the original poem. Whenever Tul'sī Dās wished to show the date of his work, he wrote in the commencement, as he did in the *Rāmāyana* and in the *Pārbātī Mangala*. If Chhakkan Lal is to be believed, at any rate the copy was in the poet's handwriting.

<sup>10</sup> E.g., *Dohāvalī* 240, K. R., Ut., 170 and ff.

<sup>11</sup> But not necessarily the whole work, *vide post*. The commentator Baij'nath fixes the period as between *sambat* 1635 and 1637, but he has no authority on such a point, and no calculation will make it right.



First as to dates. That of the deed of arbitration (taking the *Chaitrādi* expired year) is equivalent to **Sunday, September 27, 1612 A. D.**

There is now no doubt about the identity of the Tōḍar Mall referred to. The arbitration deed is now in possession of the Māhārāja of Benares. Inquiry from him, and from the present possessor of the shrine originally owned by Tul'sī Dās, shows that it was Pratipāl Singh, the eleventh in descent from Akbar's great minister, who gave it to the then Māhārāja.

(g) **Date of Tul'sī Dās's death according to an old rhyme,—**

*Sambata sōraha sai asī  
Asī Ganga kē tīra |  
Sāvana sukala saptamī  
Tulasī tajeu sarīra ||*

"On the 7th of the light half of *Srāvāṇa*, *Sambat* 1680, Tul'sī left his body, at Asī, on the bank of the Ganges."

Here we are given no week-day by which to control our calculations, but, assuming that the *Chaitrādi* expired year is meant, it is equivalent to **Thursday, July 24th, 1623 A. D.**

To sum up. The following are the dates at which we have arrived:—

(a) Date of commencement of composition of the *Rām-charit-mānas*. Tuesday, March 30, 1574 A. D.

(b) Date of composition of the *Rām Sat'sai*. Thursday, April 9th, 1584 A. D. This is very doubtful.

(c) Date of composition of the *Pārbatī Mangal*. Thursday, 2nd February, 1586 A. D.

(d) Date of composition (or ? copying) of the *Rāmāgyā*. Sunday, June 4th, 1598 A. D.

(e) Date of composition of the *Kabitta Rāmāyan* between the years 1612 and 1614 A. D.

(f) Date of the deed of arbitration. Sunday, September 27, 1612 A. D.

(g) Date of Tul'sī Dās's death. Thursday, July 24th, 1623 A. D.

Of these (a) depends on the supposition that the poet dated from the running and not from the expired *tithi*. All the dates depend upon expired *Chaitrādi Sambat* years, except (b) which depends on a current *Chaitrādi Sambat* year, a most improbable assumption.

In concluding this portion of my notes on Tul'sī Dās I must again acknowledge my obligations to the brilliant mathematician whose name has so often occurred in them, Mahāmādhyaṇya Paṇḍit Sudhākara Dvivedī. The fortunate circumstance of his profound knowledge, at the same time of Hindū astronomy and of old Hindī poetry, has greatly facilitated my researches, and the ungrudging way in which he has placed his time at my disposal puts me in his debt to an amount which I can scarcely repay.

(To be continued.)

## FOLKTALES OF ARAKAN.

BY BERNARD HOUGHTON, C.S.

No. 1.—*The Snake Prince*.<sup>1</sup>

A certain fairy called Sakkaru<sup>2</sup>, having lived a thousand lives in the Tāwatinsa fairy-land, it became his turn to be born again in the world of men. Accordingly King Sakrā, who by

<sup>1</sup> Translated from a Burmese MS. furnished by Maung Tha Bwin, Myōōk of Sandoway.

<sup>2</sup> The Burmese names and the allusion to Sakrā (Indra) are, together with one or two allusions to Buddhist ideas, doubtless tacked on to the original story to bring it into line with the orthodox Buddhist *lōkās*.

virtue of his power perceived that Sakkaru, not being free from the evil effects of previous sin would have to remain for three months as a hamadryad in a wild fig tree on the banks of the Jamnâ in Bârânasi, employed a fairy, Vaskrun, to accomplish this. The latter took Sakkaru to a wild fig tree, on the banks of the Jamnâ, where he was born as a hamadryad, and having told him all the commands of King Sakrâ, returned to Tâwatinsa. As for Sakkaru, he remained as a hamadryad in the fig tree.

In that country there lived a washerman and his wife, who had two maiden daughters, called Shwê Kyên and Dwê Pyû. It happened one day that the washerwoman and her two daughters tied up some cloths and went to wash them at the landing place by the wild fig tree. After washing them the woman, desiring some of the figs, looked up into the tree, and besides the figs saw there the hamadryad. The washerwoman then, telling her daughters that she would jest with the snake, said to him, "My lord hamadryad, if you want my daughter Dwê Pyû I will give her,—only throw me down 4 or 5 figs." Thereupon the hamadryad shook its tail and knocked down 40 or 50 of the fruit. The washerwoman said to her daughters, "Indeed, the snake seems to understand. I only asked for 4 or 5 figs, and because he loves Miss Dwê he threw down 40 or 50. The sun is going down, let us pick up the figs and take the clothes home." They tied up the clothes, but as they were going to start the washerwoman, saying she would jest again with the snake, told him mockingly, "Mr. Snake, if you want Dwê Pyû follow us home." On the way back they came to a tree-stump at a place where two paths met and here Dwê Pyû said to her mother, "It will be terrible if the hamadryad does come after us." Her mother, also being anxious, told the stump:—"If a big hamadryad comes here and asks if we have gone this way, say that you have not seen us. Take this fig as a mouth-stopper." They went on, and, on coming to another cross-path, the washerwoman instructed an ant-hill there as she had the stump, and giving it also a fig, passed on. After they had gone home the Snake Prince, being in love with Dwê Pyû, followed after them. On reaching the stump, not being certain as to which way they had gone, he asked it, "Did you see which way Dwê Pyû and her mother and sister went?" The stump replied, "I stay here according to my nature. I neither know nor saw." But the hamadryad, perceiving the fig by the stump, became very angry and said, "Do you dare to dissimulate whilst the fig I gave is staring you in the face as a witness? I will this instant strike you with my teeth, so that you split into four." Whereupon the stump, being greatly frightened, pointed out the way that the washerwoman and her daughter had gone.

From the stump the hamadryad fared on to the cross-path by the ant-hill and, on questioning it, at first it dissimulated as the stump had done; but when the snake threatened, it pointed out truly the way. The latter reached at last the washerman's house, and it being night, he entered the pot where cleaned rice was kept, and curled himself up inside.

The next day at dawn the washerwoman said to herself, "Although my daughters are grown up and my work should be less, yet owing to one and another holding off, nothing is done, and we shall be long in getting our food. So I will go and cook it myself." Accordingly she took the *salé* measure and went to get some rice from the pot; but when she thrust her arm in, the hamadryad enfolded it several times with his tail. At first the washerwoman, not knowing what snake it was that had caught her, called out lustily, but the hamadryad did not for that loosen his grip. Afterwards she recovered her senses, and on consideration it struck her that this must be the big hamadryad to whom she had promised Dwê Pyû: so she said, "If his Highness the Snake Prince desires Dwê Pyû I will give her. Won't you unloosen a fold or two?" The hamadryad thereupon did as she asked, so she knew certainly who it was, and said, "I will give you Dwê Pyû; please let go." Thereupon he released her altogether. The washerwoman then said pitifully to her daughter Dwê Pyû, "Please live with this big snake. If you do not, he will bite and kill the whole household. It is frightful!" Dwê Pyû wept and refused repeatedly, saying, "I don't want to live with a brute beast;" but her mother,

who was in fear of her life, coaxed her over, so that at length, unable to resist her mother's command, she had to live with the hamadryad.

It happened one night that King Sakrá, having need of the fairies in council, desired the presence of Sakkaru. The latter could not resist, and, leaving behind his snake's skin went off secretly to the fairies' council in Tawatinsa. When it dawned he could not return, as the council was not ended. At that time Mi Dwê Pyû, who was ignorant of his absence, as she did not as usual hear any sound from him, looked at his sleeping place and perceived him to be seemingly motionless. On handling him she perceived that there was no flesh but only the skin left, and she called out in tears to her mother and sister, "Come, come, my husband is dead." Her mother, however, said, "Don't cry, if people hear it will be a pretty disgrace, keep quiet;" whilst her sister added that there were plenty of hamadryads like this one in the forest, and that she would go and get one. Dwê Pyû replied, "He was my husband, and I am greatly grieved;" but her mother talked her over saying that if there was a regular funeral and guests received with betel-nut and tea, so that everybody knew, there would be a scandal, and that it would be better to perform the funeral quietly by burning. Dwê Pyû agreed, and accordingly they burnt the skin, so that it was completely consumed. Thereupon the Snake Prince Sakkaru, being heated more than he could bear, appeared in person by the fire-place. Mis Dwê Pyû did not know him, and asked who he was. He repeated to them how he had suffered intense heat, whereupon Dwe Pyû and her parents knew who he was, and rejoiced greatly. But Shwê Kyên became jealous and said, "I have not got him because of Dwê Pyû. If it were not for her I should get him."

When it became dark they all went to bed. At midnight the fairy Samâ-dêva, who had been sent by King Sakrá, came and said to Sakkaru:—"Here is a magic wand which our royal grandfather, King Sakrá, has granted to you, and the virtue of it is that if you strike with it and wish for anything your desire will be accomplished. Your title also is to be Sakkaru-Kummâ. From the time your child is born let not a drop of snake's blood touch you; if it does you will become a snake as before. If you avoid this danger you will become in time a mighty king. However, on receiving this wand you can only come back here after wandering in other countries." After speaking these words Samâ-dêva vanished. At dawn, when Dwê Pyû awoke, Sakkaru repeated to her what the latter had said. Although she repeatedly tried to restrain him, he said, "It is King Sakrá's order. I cannot disobey," and going down to the sea he struck it with the magic wand. Thereupon a ship, fully rigged and manned, rose into sight, and he went on board and left Dwê Pyû, who remained behind with child.

After his departure Shwê Kyên said to herself, "If Dwê Pyû dies, I will get her husband; so she coaxed Dwê Pyû, who could not withstand her, down to the river bank. There Shwê Kyên said, "When you die, I will get your husband, so I am going to push you into the river." Dwê Pyû cried and besought her, saying, "There are two lives in me. Do not kill me. When my husband returns do you live with him. I will have you married all right. But Shwe Kyên replied, "As long as you are alive I shall never get your husband, but only on your death," and throwing her into the river, she returned home.

As Dwê Pyû floated down the river a big eagle, taking her for a fish, swooped down on her and carried her off to his nest in a silk-cotton tree. There he discovered her to be a woman, and when Dwê Pyû had told him all about herself, he kept her in his nest, where she was delivered of a son.

When the child cried she soothed it by repeating Sakkaru's name, but as the eagle became angry and talked of pecking it to death in consequence, she soothed it by talking of "Papa Eagle." The latter then said, "Ha, you are laughing at me." This squabbling was overheard by the Snake Prince, who was just returning in the ship, and who remarked that one voice was like Dwê Pyû's. The sailors replied, "How could Dwê Pyû get to such an extraordinary place? It cannot be her." On coming near to the silk-cotton tree, the Prince asked, "Is that Dwê

Pyû?" and, as she answered, "Yes," he caused the ship to come to land, and climbed up the tree. When he spoke of taking Dwê Pyû away, she said, "You should be grateful to the eagle. After making some return for his services, ask permission from him and take me away." The prince said, "The eagle and I are brothers. As I am very grateful to my elder brother, let him give me my wife and child, whom he has rescued. I will pile up for him a heap of fish, reaching from the roots of this tree to its highest branch." The eagle replied, "Very well, if the Prince can make a heap of fish, as he has said, he may take away his wife and child." The latter accordingly went to the sea, and striking it with his magic wand, said, "Let there be a heap of fish from the roots of the silk-cotton tree to its branches," and at once fish came and heaped themselves up as directed.

Then the Prince, with the permission of the eagle, having taken his wife and child and put them on board the ship, suggested that the fish which the eagle could not eat should be let back into the sea.<sup>3</sup> The eagle agreed to this, so the Prince wished and struck again with his magic wand, and the fish went back into the sea.

After letting go the fishes the Prince and Dwê Pyû sailed to their own country, and on the way Dwê Pyû related all that Shwê Kyên had done. On coming near the landing place the Prince said, "I will put her to shame. Do you and the child get into this box,"—to which Dwê Pyû agreed.

On hearing that the ship had arrived Shwê Kyên adorned herself and came up with the intention of saying that she was Dwê Pyû, and so living with the Prince. The latter on seeing her said, "You are not like the Dwê Pyû of yore. You have indeed become thin." Shwê Kyên replied, "I have yearned after you till I became so ill that there was a miscarriage." The Prince said, "Very well, take this box which contains rich and rare clothing, and we will go home together." Accordingly Shwê Kyên, who was pretending to be Dwê Pyû, took up the box and followed him to the house, where he gave her the key and told her to open the box in order to get out and wear the clothing. Shwê Kyên opened the box, but on seeing Dwê Pyû and her child she became terribly ashamed and ran away to the back of the house, whence she dared not show her face, nor would she even come when called. The Prince and Dwê Pyû, however, entered their room and lived there happily.

Afterwards Shwê Kyên, prompted by the fact of her sister Dwê Pyû having lived happily with a snake, and being withal much ashamed, went to her father and said to him, "Father dear, Dwê Pyû has lived happily with a snake. Please catch one also to become my husband."

The washerman replied, "My daughter, the snake with which Dwê Pyû lived was a human snake, being the embryo of a man. Now if I catch a snake, it will be a wild one which will bite and kill you. Don't ask me to catch one." However Shwê Kyên became very troublesome, and kept on saying repeatedly, "You *must* catch one for me." So her father remarked, "Be it as you will. We shall have peace when you are dead," and he went off into the jungle, where he caught a very long boa-constrictor, two spans in circumference. He brought this to Shwê Kyên, who took it to bed and slept along with it. Before daylight in the morning the snake considered to itself that formerly when in the jungle it sought its food and ate till satisfied, but that now having been caught, it had had nothing to eat for a day and night, and was very hungry in consequence; moreover it could not go elsewhere to seek its food. Accordingly it resolved to make a meal off the person near it, by swallowing her up, beginning at her feet and ending with her head, and proceeded to make a commencement by swallowing her feet. Shwê Kyên cried out, "Help, he has, apparently in sport, swallowed me up to my knees." Her father only said, "She wanted that snake so much. We shall have peace when she dies," whilst her mother remarked, "My son-in-law is having a game." Shwê Kyên cried out very loudly however, so Dwê Pyû said to her husband the Snake Prince, "It is not right that my sister should die—go and help her." But her husband replied, "If only one drop of snake's blood touches me I shall become a snake again. Your father can settle such an affair as this. Are you tired of my companionship, that you ask me to do this thing?" His wife Dwê

<sup>3</sup> Here again Buddhist ideas are introduced into the original story.

Pyú rejoined, "King Sakra's order was from the time that the child was born. That is now long past, and you cannot again become a snake. If your flesh and blood were indeed such as you formerly possessed, you could not remain so long a man; you can avoid also being touched by or smeared with a drop of snake's blood." She became much troubled, so not wishing to hurt her feelings, and thinking also that it is wicked not to rescue the life of a human being, the Snake Prince took up his double-edged sword, and smote the boa-constrictor, so that it was divided in two and died. On cutting it, however, a drop of the boa-constrictor's blood touched the Prince, and he became a snake as before. A snake's mind also came into him, so that he no longer wished to stop in the house, but went off into the forest.

Dwê Pyú carrying their little son, followed him slowly weeping and saying, "Come back home, I will get you food," but it was in vain. Sometimes he would regain his intellect and speak to his wife and child, and again a snake's mind would come to him and he would try to bite them. After doing thus he said to his wife Dwê Pyú, "I will have to live in the forest away from human beings. If I live near them I shall bite and kill them when I have the snake mind in me."

Dwê Pyú, however, left her child with her parents and followed the hamadryad into the forest, but there again he struck at her unsuccessfully. Again recovering consciousness, he said to her, "I am not as before, when there is a snake's mind in me I do not recognise anybody, but only strike at them. You should, therefore, return home, as the child must be wanting its milk. Suckle it and take care of it, and live happily with it. I cannot remain with you,—I must go into the darkest forests." Dwê Pyú replied, "Only come back home. I will get your food and take care of you. I cannot remain separated from you." She followed him again, and when they came near the ant-hill a snake's mind came into the Prince, and he was about to bite Dwê Pyú, but restrained himself in time. He decided in consequence that he would have to enter the top of the ant-hill, as if he remained outside he would certainly bite her; so he went inside the ant-hill. But Dwê Pyú remained outside weeping and calling sadly to her husband.

(To be continued.)

## PARSI AND GUJARATI HINDU NUPTIAL SONGS.

BY PUTLIBAI D. H. WADIA.

(Continued from Vol. XXI. page 116).

### PART III.

### TRANSLATION.

#### No. 8.

Song sung when the Bridegroom leaves his house to go to the Bride's, where the Wedding ceremony takes place.

Put your foot in the stirrup, brother Sôrâbjî, to mount your horse.<sup>1</sup>

Your mother holds you by the hem of your garment.<sup>2</sup>

Let go, mother, let go your hold,

And I shall give you your due.

5 How can I forget the claims of her,

Who reared me, and loved me as her own life?

I have got a beautiful *sâdî* woven for my mother,

And a bodice of cloth of gold.

Put your foot in the stirrup, brother Sôrâbjî, to mount your horse.

10 Your aunt holds you by the hem of your garment.

Let go aunt, let go your hold:

Your claims shall have due recognition.

How can I forget what is due to her,

Who sang the lullaby at my cradle?

15 I have ordered a gold-embroidered *sâdî* for my aunt,

And a bodice of green silk.

<sup>1</sup> See note 17, Part I.

<sup>2</sup> By way of asserting her claims.



- Put your foot in the stirrup, brother Sôrabji, and mount your horse.  
 Your aunt (father's sister) holds you by the hem of your garment.  
 Let go, aunt, let go your hold,  
 20 And I shall give you your due.  
 How can I forget the claims of her who took me in her lap,  
 When my name was given me?<sup>3</sup>  
 Let us send a *hundî* (on some firm) in Gujarât, and get a good *patôri* (for my aunt).  
 The bridegroom looks as bright as the Sun,  
 25 And as pure as the Moon.  
 The bridegroom stands under the festoons of flowers (that adorn the doorway)  
 smelling the flowers,  
 And looks as beautiful as the flowers themselves.  
 The bridegroom stands under the festoons of flowers (that adorn the doorway)  
 chewing *pân*,  
 And looks as delicate as a *pân*-leaf.

## No. 9.

## Song sung at the close of the Wedding Ceremony.

- All hail this (blessed) day!  
 (On such a day) I would get my (other) sons married, if I had the means.  
 I would not make a moment's delay.  
 All hail this (blessed) day!  
 5 The Sun has risen auspiciously over my Mêhêrwânji's<sup>4</sup> head.  
 We have celebrated the marriage of our Sôrabji.  
 All hail this (blessed) day!  
 Brothers, have your little sons married,  
 (As) I have married my Sôrabji and brought (the couple) home.  
 10 All hail this (blessed) day!  
 My Mêhêrwânji dotes on his son and daughter-in-law.  
 My Ratanbâi's daughter and son-in-law are her petted children.  
 All hail this (blessed) day!  
 We hail with delight the rising of the Sun and the Moon.  
 15 We rejoice that my Sôrabji's mother gave birth to a son like him.  
 All hail this (blessed) day!  
 I<sup>5</sup> gave thee an order, goldsmith:  
 I told thee to make an armlet for my Sôrabji's arm,  
 And a nine-stringed necklace for my Sîrînbâi.  
 20 I gave thee an order, mercer:  
 I told thee to bring a plaid for my Sôrabji,  
 And a pair of *patôris* for my Sîrînbâi.  
 I gave thee an order, jeweller:  
 I told thee to bring rings for my Sôrabji,  
 25 And a pair of bracelets for my Sîrînbâi.  
 Father-in-law, make your court-yard (gates) a little higher (?),  
 That my Sôrabji may enter on horse-back.  
 All hail this (blessed) day!  
 My procession of wedding guests is too large to be accommodated (in your yard).  
 30 All hail this (blessed) day!  
 My Sôrabji has won his bride in person.  
 And he has brought the Râni Laksmânî<sup>6</sup> for a wife.  
 All hail this (blessed) day!

<sup>3</sup> It is the privilege of the father's sister to hold the *hah* in 1

## No. 10.

Song sung when the Bride is being sent to the house of her Parents-in-law  
after the Wedding.

The pipes (that are being played) are made of green bamboo.

Sisters, our *Sirinbâi* is going to the house of her parents-in-law.

*Sirinbâi*, the fortunate grand-child of her (maternal) grand-father,<sup>7</sup>

Is married, and is going to the house of her parents-in-law.

5 How they will rejoice to see our *Sirinbâi* !

Sisters, our *Sirinbâi* is married, and is going to the house of her parents-in-law.

Her father has performed the meritorious act of giving his daughter in marriage,

And has acquired the blessings of Heaven.

It was fortunate that her father thought of this matter,

10 And gave *Sirinbâi* to good parents-in-law.

Her father has given her a chest full of treasure,

With which *Sirinbâi* sits in her room.

Her father has given *Sirinbâi* a milch cow,

So that she may have plenty of milk and curds (to eat).

15 Mother-in-law, (pray) do not use the cane<sup>8</sup> on *Sirinbâi*,

Or she will smart under it and will weep,

And long for her paternal abode.

Mother-in-law, (pray) treat our *Sirinbâi* with kindness,

And serve her with enough of food at her meals.<sup>9</sup>

20 *Sirinbâi* is the (pet) daughter of her father.

*Sirinbâi* is the eldest daughter-in-law in the family of her parents-in-law.

Mother-in-law, (pray) treat our *Sirinbâi* with magnanimity,

And refrain from giving her stale food.

Mother-in-law, you must not think that our *Sirinbâi* is as advanced in years as  
she appears:

25 (It is only because) she has been brought up on curds and milk :

(It is only because) we have brought her up on lumps of butter.

*Sirinbâi*, why have you forgotten to take with you your marriage portion ?<sup>10</sup>

Fifteen strings of pearls comprise her marriage portion,

With which my *Sirinbâi* will adorn herself.

30 Fifteen strings of diamonds comprise her marriage portion,

Which have been purchased for her by her good brother.<sup>11</sup>

\* \* \* \*

Thy husband is come, *Sirinbâi* the *Thakrânî*.

\* \* \* \*

35 The husband has been attracted by the graceful carriage of *Sirinbâi*.

Her father has presented her with a valuable *lâhê*,

(Dressed) in which she goes to the house of her parents-in-law.

*Sirinbâi*, the beloved daughter of her father,

Is married and is going to the house of her parents-in-law.

40 *Sirinbâi*, you wear a necklace round your neck,

And the hearts of your father-in-law and your husband will rejoice.

<sup>7</sup> The names of many other relatives besides the maternal grandfather are used in succession.

<sup>8</sup> It may be assumed that the bride is a child.

<sup>9</sup> This throws a sidelight on the treatment young wives generally receive at the hands of their mothers-in-law.

<sup>10</sup> *Qhî* is the word used in the text which means money settled upon a daughter by her father, or upon his wife by her husband, on the occasion of the marriage.

<sup>11</sup> The father or brother may give any presents or settle any amount of money on the bride, but he is by no means bound to do so. It is the duty of the bride's parents, however, to give presents of wearing apparel to the bridegroom's relatives and rings and some other presents to the bridegroom, as tokens of their regard, whereas it is the duty of the bridegroom's father to settle a certain amount, generally in the shape of ornaments, on the bride and give her many suits of clothing besides, to which she has an exclusive right.

## No. 11.

Song sung when the Bridegroom brings home his Bride.

- Father, O father (mine), I am come home married,  
And have brought (with me) a wife worth a *lakh* and a quarter.<sup>12</sup>  
Brother, O brother (mine), I am come home married,  
And have brought a daughter from a magnificent house.  
5 Kākā,<sup>13</sup> O Kākā (mine), I am come home married,  
And have brought a wife from a noble family.  
Māmā, O Māmā<sup>14</sup> (mine), I have come home married,  
And have brought the daughter of a good father.  
Māsā, O Māsā<sup>15</sup> (mine), I have come home married,  
10 And have brought the sister of a powerful brother.  
Phūvā, O Phūvā<sup>16</sup> (mine), I have come home married,  
And have brought home a wife of noble birth.  
Brother gate-keeper, open (wide) your gate;  
For (Sūrābji) is waiting at the gate with his bride.  
15 Sister Mēhērbāi, decorate your house,  
Because your son has come home with his bride.  
Sister Sūnābāi, sprinkle the doorway with milk;<sup>17</sup>  
Your brother has come home with his bride.  
Sister Mēhērbāi, decorate the threshold with figures in pearls;<sup>18</sup>  
20 Your son has come home with his bride.  
Sister Sūnābāi, fill your lamps with *ghī*;<sup>19</sup>  
Your brother has come home with his bride.  
It is Mēhērbāi's son who is married.  
He is come home with a bride worth *lakhs* (of rupees).

## गीत ८.

वरणीनी वेळाए गावानुं गीत.

- पावरे ते पग दई चढो सोराबजी भाई  
माए ते पाळव साही रक्षां,  
मेळो मेळो रे माए पाळव अमारा  
कर तमारा आपशुं.  
5 जेने जीव बराबर चाही उछेयो  
तेना ते हक केम भुळशुं ?  
मारी माएने सोभत साडी वळावी  
कसवी अलेचानी कांचळी.  
पावरे ते पग दई चढो सोराबजी भाई  
10 मासी ते पाळव साही रक्षां.  
मेळो मेळो रे मासी पाळव अमारा  
गुण तमारा गणशुं,  
जेने पारणे पोडाडी हालरडां गायां  
तेना ते हक केम भुळशुं ?  
15 मारी मासीने कसवी साडी मंगावी

- लीला ते घाटनी कांचळी.  
पावरे ते पग दई चढो सोराबजी भाई  
फूई ते पाळव साही रक्षां.  
मेळो मेळो रे फूई पाळव अमारा  
20 कर तमारा आपशुं.  
जेने खोळे बेसाडी नाम पडाव्यां  
तेना ते हक केम भुळशुं ?  
गुजरात हुंडी मुलमांगे <sup>20</sup> भळी पतोरी मंगावीए  
सुरज सरीखां तेज वरनां  
25 चंद्रमा सरीखी नीरमलता.  
तोरण <sup>21</sup> उभा वर फूल सुवे  
फुल सरीखा फुटडा.  
तोरण उभा वर पान चावे  
पान सरीखा पातला.

<sup>12</sup> A figurative expression of the bride's value.

<sup>13</sup> The father's brother.

<sup>14</sup> The husband of the mother's sister.

<sup>15</sup> As a mark of rejoicing.

<sup>16</sup> Also as a mark of rejoicing: It is the custom however, to light at least one lamp fed by *ghī* in the daytime, when the bride is being dressed in the suits of clothing, jewellery, etc., sent her by her parents-in-law on the occasion of the betrothal, and on all subsequent occasions when presents are given to her.

<sup>17</sup> This is somewhat unintelligible.

<sup>18</sup> The mother's brother.

<sup>19</sup> The husband of the father's sister.

<sup>20</sup> An allegory.

<sup>21</sup> Properly this should be तोरण हे ठे उभा.

## गीत ९.

बहुदीकरणे परणावीने घेर लई जती वेळा

गावानुं गीत.

- धने धने दहाडो आजनो !  
 कंई होय ने परणाउं मारा सीकरा.  
 मने घडीओनी लागे नहीं वारो <sup>22</sup> रे.  
 धने धने दहाडो आजनो !  
 5 मारा मेहेरवानजी पर सवरा सूरज उगेआ.  
 मारा सोराबजीने परणावी घेर लाव्या रे.  
 धने धने दहाडो आजनो.  
 वीरा नाधलीआ <sup>23</sup> परणावो मारा भाई रे.  
 मारा सोराबजीने परणावी घेर लाव्या.  
 10 धने धने दहाडो रे आजनो !  
 मारा मेहेरवानजीनुं वडवर लाडकुं.  
 मारी रतनबाईनुं धीजमाई लाडकुं.  
 धने धने दहाडो रे आजनो !  
 जीरे चांदो ने सूरज भले उगेआ.  
 15 मारा सोराबजीनी माए भले जावो रे.  
 धने धने दहाडो रे आजनो !  
 कहीं में हुने बारीओ रे सोनीरा <sup>24</sup>

- सोनी घडजे मारा सोराबजीनो बेरखो.  
 मारी सीरीनबाईने नवसेरो हार.  
 20 कहीं में हुने बारीओरे डोसीरा <sup>25</sup>.  
 डोसी लावजे मारा सोराबजीनी पामरी.  
 मारी सीरीनबाईने पत्तरीनी जोर.  
 कहीं में हुने वारीओरे झवेरी.  
 झवेरी लावजे मारा सोराबजीना वेलीआं.  
 25 मारी सीरीनबाईने चुरानी जोर  
 कंई उंचां करो रे ससरा आंगणां.  
 मारा सोराबजीनो घोडुलोजे <sup>26</sup> माए.  
 धने धने दहाडो आजनो !  
 मारुं साहाजन समाहुं नहीं जाए.  
 30 धने धने दहाडो रे आजनो.  
 मारो सोराबजी ते जाते जीती आवीओ,  
 एतो राणी लक्ष्मणीने परणी लावीओ  
 धने धने दहाडो रे आजनो !

## गीत १०.

कन्याने सासरे वळावती वेळा गावानुं गीत.

- लीला ते वांसनी वांसली  
 साएली रे सीरीनबाई सासरे जाए.  
 ममावानी भाएगवती सीरीनबाई रे,  
 साएली रे परणीने सासरे जाए.  
 5 सीरीनबाईने जोई जोई तेओ हरखशे रे.  
 साएली रे सीरीनबाई परणीने सासरे जाए.  
 बावाजीए कन्यादाण सीधां रे,  
 सीरीनबाईने परणावीने पुन लीधां रे,  
 बावाजीने ए वात भले सुझी रे,  
 10 सीरीनबाईने सारे सासरे सीधी रे,  
 बावाजी आपी धननी पेटी रे,  
 सीरीनबाई लईने ओवरे <sup>27</sup> बेटी रे.  
 बावाजीए आपी दुझण गाय रे,  
 सीरीनबाई बेटी बेटी हईं दुध खाय रे.  
 15 सासुजी चौंटी ना देशो रे,  
 चौंटी चमचमशे ने रोशे रे.  
 सीरीनबाई पीयरनी वाट जोशे रे.  
 सासुजी हईं करजो ओळां रे,  
 मारी सीरीनबाईने ना पीरस्तां थोडां रे.  
 20 सासुजी हईं करजो घाडां रे,  
 मारी सीरीनबाईने ना पीरस्तां टांढां रे.

- सीरीनबाई तो बावाजीनी बेटी रे,  
 सीरीनबाई शायरानी बड जेठी रे.  
 सासुजी एम ना जाणतां वड मोठी रे,  
 25 अने एने वहीए ने दुध पोखी रे,  
 अने एने माखण उंडे पोखी रे,  
 सीरीनबाई पळुं कांय सीसण्यां रे,  
 पळरे <sup>28</sup> पनदर सेर मोती रे,  
 पेहेरे मारी सीरीनबाई पनोती रे,  
 30 पळरे पनदर सेर हीरा रे,  
 लाव्या मारी सीरीनबाईना वीरा रे.  
 सार वाटां ने पीगाणीओ रे. <sup>29</sup>  
 वर आयो सीरीनबाई ठकराणी रे.  
 सार वाटां ने लचके रे, <sup>30</sup>  
 35 वर आयो सीरीनबाईनो लटके रे.  
 बावाजीए पेहेरावी चीर लाहे रे,  
 सीरीनबाई पेहेरीने सासरे जाय रे.  
 सीरीनबाई तो बावाजीनी व्हाली रे,  
 सीरीनबाई तो परणीने सासरे चाली रे.  
 40 सीरीनबाई तारे कोटे कंठी रे,  
 तारा वर ने ससरानां हरखे मन रे.

<sup>22</sup> वार i. e. time cannot be used in the plural. This however is poetical license. <sup>25</sup> Poetical form of नाना.

<sup>24</sup> सोनीरो poetically for सोनी. <sup>26</sup> डोसीरो poetically for डोसी. <sup>27</sup> घोडुलो Is poetical for घोडो.

<sup>28</sup> A corruption of ओरडो a room. <sup>29</sup> पळरे Is poetically used for पळे. <sup>30</sup> This phrase is unintelligible,

lit. दार means a wife वाटां copper bowls and पीगाणी a little cup in which a paste of "kanku" is made with rosewater.

<sup>30</sup> This phrase is also unintelligible : लचके lit. means "in lumps."

## गीत ११.

वर वहुने परणावी घेर लई जती वेळा गावानुं गीत.

बावा रे बावा हूं परणीने आव्यो,  
सदा लाखनी धणीआणी लाव्यो.  
वीरा रे वीरा हूं परणीने आव्यो,  
मोटें भवासनीं झीकरी लाव्यो.  
5 काका रे काका हूं परणीने आव्यो,  
मोटें घेरनीं धणीआणी लाव्यो.  
मामा रे मामा हूं परणीने आव्यो,  
समा ससरानीं झीकरी लाव्यो,  
मासा रे मासा हूं परणीने आव्यो,  
10 शकता शाळानी बहेनु ने <sup>31</sup> लाव्यो.  
फूवा रे फूवा हूं परणीने आव्यो,  
उंचा कुळनी धणीआणी लाव्यो.

पोळीआ भाइ पोंळ उंघाड,  
तार बारणे लाडी लइ वरेओ.  
15 बाई रे मेहरबाई घेर सणगार,  
तारो पुत लाडी लइ वरेओ.  
बाइ रे सुनाबाई बुधे उंबर धोबार,  
तारो भाई लाडी लइ वरेओ.  
बाइ रे मेहरबाई मोतीना चोक पुराव,  
20 तारो पुत लाडी लइ वरेओ.  
बाइ रे सुनाबाई धीए वीवा भर,  
तारो भाई लाडी लइ वरेओ.  
वरेओ रे वरेओ मेहरबाईनो पुत,  
लाखेनी लाडी लइ वरेओ.

## MISCELLANEA.

## MISCELLANEOUS DATES FROM INSCRIPTIONS AND MSS.

1.—*Ante*, Vol. XIX. p. 6, I have attempted to prove that the Lakshmanasēna era commenced in A. D. 1119, that the years of the era were *Kārttikādi* years, and that, accordingly, to convert a Lakshmanasēna year into the corresponding year of the Śaka era, we must add 1041, when the date falls in one of the months from *Kārttika* to *Phālguna*, and 1042, when the date falls in one of the months from *Chaitra* to *Āśvina*. To the six dates of the era which were then known to me I have added another date, *ante*, Vol. XXI. p. 50; and I would now draw attention to one more Lakshmanasēna date, which also works out correctly with my epoch.

According to the late Paṇḍit Bhagvānlāl Indrajī, the Buddha-Gayā inscription of Aśoka-valla, published by him in the *Journal Bo. As. Soc.*, Vol. XVI. p. 358, is dated in line 11:—

Bṛimal-Lakshmanasēnasy-ātita-rājyē saṁ 51 Bhādra di 8 rā 29.

Judging from the editor's own translation—*Samvat 51 of the reign of the illustrious Lakshmanasēna having elapsed,<sup>1</sup> the 8th day of the dark half of Bhādrapada, the 29th solar day*—it may be suspected that the original inscription has *Bhādra-vadi* instead of the *Bhādra di* of the printed text. However this may be, there can be no doubt that the inscription is dated the 8th of either of the lunar halves (probably, of the dark half) of the month Bhādrapada, being the 29th

day of the solar month, of the Lakshmanasēna year 51.

The date falling in the month Bhādrapada, the year of the date, supposing it to be the expired year 51, should correspond to Śaka (51 + 1042 = ) 1093 expired; and the details of the date prove that such is actually the case. For in Śaka 1093 expired the 8th *tithi* of the dark half of the *amānta* Bhādrapada ended about 19 h. after mean sunrise of the 25th August, A. D. 1171, causing that day to be Bhādra-vadi 8; and the same 25th August also was the 29th day of the solar month Bhādrapada, the *Simha-samkrānti* having taken place, by the *Sūrya-siddhānta*, 10 h. 4 m., or, by the *Ārya-siddhānta*, 8 h. 17 m. after mean sunrise of the 28th July.

The fact that the above date, in addition to the lunar day, also gives us the day of the solar month, induces me to mention here that, similarly to what I have shown to be a common practice in Bengālī MSS.,<sup>2</sup> inscriptions also from Eastern India are sometimes dated according to the solar calendar. A clear and instructive example of this is furnished by the Tipura copper-plate, published by Colebrooke in the *Asiatic Researches*, Vol. IX. p. 403. That inscription is dated in Śaka 1141 expired, according to Colebrooke *sūryya-gatyā tuladinē* 26, in reality *sūryya-gatyā Phālguna-dinē* 26. The 26th day of the solar Phālguna of Śaka 1141 expired corresponds to the 19th February, A. D. 1220, the *Kumbha-samkrānti* having taken place 13 h. 3 m. after

<sup>31</sup> Poetical for बेहेन.

The real meaning is—'the year 51 since the (com-

mencement of the) reign, (now) passed, of the illustrious Lakshmanasēna.'

<sup>2</sup> See *ante*, Vol. XXI. p. 49.



- Put your foot in the stirrup, brother Sôrabji, and mount your horse.  
 Your aunt (father's sister) holds you by the hem of your garment.  
 Let go, aunt, let go your hold,  
 20 And I shall give you your due.  
 How can I forget the claims of her who took me in her lap,  
 When my name was given me?<sup>3</sup>  
 Let us send a *kundî* (on some firm) in Gujarât, and get a good *patôri* (for my aunt).  
 The bridegroom looks as bright as the Sun,  
 25 And as pure as the Moon.  
 The bridegroom stands under the festoons of flowers (that adorn the doorway)  
 smelling the flowers,  
 And looks as beautiful as the flowers themselves.  
 The bridegroom stands under the festoons of flowers (that adorn the doorway)  
 chewing *pân*,  
 And looks as delicate as a *pân*-leaf.

## No. 9.

## Song sung at the close of the Wedding Ceremony.

- All hail this (blessed) day!  
 (On such a day) I would get my (other) sons married, if I had the means.  
 I would not make a moment's delay.  
 All hail this (blessed) day!  
 5 The Sun has risen auspiciously over my Mêhârwanji's<sup>4</sup> head.  
 We have celebrated the marriage of our Sôrabji.  
 All hail this (blessed) day!  
 Brothers, have your little sons married,  
 (As) I have married my Sôrabji and brought (the couple) home.  
 10 All hail this (blessed) day!  
 My Mêhârwanji dotes on his son and daughter-in-law.  
 My Ratanbâi's daughter and son-in-law are her petted children.  
 All hail this (blessed) day!  
 We hail with delight the rising of the Sun and the Moon.  
 15 We rejoice that my Sôrabji's mother gave birth to a son like him.  
 All hail this (blessed) day!  
 I<sup>5</sup> gave thee an order, goldsmith:  
 I told thee to make an armlet for my Sôrabji's arm,  
 And a nine-stringed necklace for my Sîrînbâi.  
 20 I gave thee an order, mercer:  
 I told thee to bring a plaid for my Sôrabji,  
 And a pair of *patôris* for my Sîrînbâi.  
 I gave thee an order, jeweller:  
 I told thee to bring rings for my Sôrabji,  
 25 And a pair of bracelets for my Sîrînbâi.  
 Father-in-law, make your court-yard (gates) a little higher (?),  
 That my Sôrabji may enter on horse-back.  
 All hail this (blessed) day!  
 My procession of wedding guests is too large to be accommodated (in your yard).  
 30 All hail this (blessed) day!  
 My Sôrabji has won his bride in person.  
 And he has brought the Râni Laksmâni<sup>6</sup> for a wife.  
 All hail this (blessed) day!

<sup>3</sup> It is the privilege of the father's sister to hold the baby in her arms, while the astrologer finds out a name for it.  
 See note 14, Part I.      <sup>5</sup> The bridegroom's mother is supposed to repeat these lines.      <sup>6</sup> An allegory.

## No. 10.

Song sung when the Bride is being sent to the house of her Parents-in-law  
after the Wedding.

The pipes (that are being played) are made of green bamboo.

Sisters, our Sirinbâi is going to the house of her parents-in-law.

Sirinbâi, the fortunate grand-child of her (maternal) grand-father,<sup>7</sup>

Is married, and is going to the house of her parents-in-law.

5 How they will rejoice to see our Sirinbâi !

Sisters, our Sirinbâi is married, and is going to the house of her parents-in-law.

Her father has performed the meritorious act of giving his daughter in marriage,

And has acquired the blessings of Heaven.

It was fortunate that her father thought of this matter,

10 And gave Sirinbai to good parents-in-law.

Her father has given her a chest full of treasure,

With which Sirinbai sits in her room.

Her father has given Sirinbâi a milch cow,

So that she may have plenty of milk and curds (to eat).

15 Mother-in-law, (pray) do not use the cane<sup>8</sup> on Sirinbâi,

Or she will smart under it and will weep,

And long for her paternal abode.

Mother-in-law, (pray) treat our Sirinbâi with kindness,

And serve her with enough of food at her meals.<sup>9</sup>

20 Sirinbâi is the (pet) daughter of her father.

Sirinbâi is the eldest daughter-in-law in the family of her parents-in-law.

Mother-in-law, (pray) treat our Sirinbâi with magnanimity,

And refrain from giving her stale food.

Mother-in-law, you must not think that our Sirinbâi is as advanced in years as  
she appears :

25 (It is only because) she has been brought up on curds and milk :

(It is only because) we have brought her up on lumps of butter.

Sirinbâi, why have you forgotten to take with you your marriage portion ?<sup>10</sup>

Fifteen strings of pearls comprise her marriage portion,

With which my Sirinbâi will adorn herself.

30 Fifteen strings of diamonds comprise her marriage portion,

Which have been purchased for her by her good brother.<sup>11</sup>

\* \* \* \*

Thy husband is come, Sirinbâi the Thakrâni.

\* \* \* \*

35 The husband has been attracted by the graceful carriage of Sirinbâi.

Her father has presented her with a valuable *lâhê*,

(Dressed) in which she goes to the house of her parents-in-law.

Sirinbâi, the beloved daughter of her father,

Is married and is going to the house of her parents-in-law.

40 Sirinbâi, you wear a necklace round your neck,

And the hearts of your father-in-law and your husband will rejoice.

<sup>7</sup> The names of many other relatives besides the maternal grandfather are used in succession.  
<sup>8</sup> It may be assumed that the bride is a child.

<sup>9</sup> This throws a sidelight on the treatment young wives generally receive at the hands of their mothers-in-law.

<sup>10</sup> *qâ* is the word used in the text which means money settled upon a daughter by her father, or upon his wife by her husband, on the occasion of the marriage.

<sup>11</sup> The father or brother may give any presents or settle any amount of money on the bride, but he is by no means bound to do so. It is the duty of the bride's parents, however, to give presents of wearing apparel to the bridegroom's relatives and rings and some other presents to the bridegroom, as tokens of their regard, whereas it is the duty of the bridegroom's father to settle a certain amount, generally in the shape of ornaments, on the bride, and give her many suits of clothing besides, to which she has an exclusive right.

## No. 11.

Song sung when the Bridegroom brings home his Bride.

- Father, O father (mine), I am come home married,  
And have brought (with me) a wife worth a *lakh* and a quarter.<sup>12</sup>  
Brother, O brother (mine), I am come home married,  
And have brought a daughter from a magnificent house.  
5 Kākā,<sup>13</sup> O Kākā (mine), I am come home married,  
And have brought a wife from a noble family.  
Māmā, O Māmā<sup>14</sup> (mine), I have come home married,  
And have brought the daughter of a good father.  
Māsā, O Māsā<sup>15</sup> (mine), I have come home married,  
10 And have brought the sister of a powerful brother.  
Phūvā, O Phūvā<sup>16</sup> (mine), I have come home married,  
And have brought home a wife of noble birth.  
Brother gate-keeper, open (wide) your gate;  
For (Sūrābjī) is waiting at the gate with his bride.  
15 Sister Mēhērbāi, decorate your house,  
Because your son has come home with his bride.  
Sister Sūnābāi, sprinkle the doorway with milk;<sup>17</sup>  
Your brother has come home with his bride.  
Sister Mēhērbāi, decorate the threshold with figures in pearls;<sup>18</sup>  
20 Your son has come home with his bride.  
Sister Sūnābāi, fill your lamps with *ghī*;<sup>19</sup>  
Your brother has come home with his bride.  
It is Mēhērbāi's son who is married.  
He is come home with a bride worth *lakhs* (of rupees).

## गीत ८.

वरणीनी वेळाए गावानुं गीत.

- |  |  |
|--|--|
| <p>पावरे ते पग इई चढो सोराबजी भाई<br/>माए ते पाळव साही रखां,<br/>मेळो मेळो रे माए पाळव अमारा<br/>कर तमारा आपशुं.<br/>5 जेने जीव बराबर चाही उछेयो<br/>तेना ते हक केम मुळशुं ?<br/>मारी माएने सोभत साडी वळावी<br/>कसबी अलेचानी कांचळी.<br/>पावरे ते पग इई चढो सोराबजी भाई<br/>10 मासी ते पाळव साही रखां.<br/>मेळो मेळो रे मासी पालव अमारा<br/>गुण तमारा गणशुं,<br/>जेने पारणे पोढाडी हालरडां गायां<br/>तेना ते हक केम मुळशुं ?<br/>15 मारी मासीने कसबी साडी मंगावी</p> | <p>लीला ते घाटनी कांचळी.<br/>पावरे ते पग इई चढो सोराबजी भाई<br/>फुई ते पाळव साही रखां.<br/>मेळो मेळो रे फुई पाळव अमारा<br/>20 कर तमारा आपशुं.<br/>जेने खोळे बेसाडी नाम पडाव्यां<br/>तेना ते हक केम मुळशुं ?<br/>गुजरात हुंडी मुलमांगे 20 भळी पतौरी मंगावी<br/>सुरज सरीखां तेज वरनां<br/>25 चंद्रमा सरीखी नीरमलता.<br/>तोरण 21 उभा वर फूल सुवे<br/>फुल सरीखा फुटडा.<br/>तोरण उभा वर पान चावे<br/>पान सरीखा पातला.</p> |
|--|--|

<sup>12</sup> A figurative expression of the bride's value.

<sup>13</sup> The father's brother.

<sup>14</sup> The husband of the mother's sister.

<sup>15</sup> As a mark of rejoicing.

<sup>16</sup> Also as a mark of rejoicing. It is the custom however, to light at least one lamp fed by *ghī* in the daytime, when the bride is being dressed in the suits of clothing, jewellery, etc., sent her by her parents-in-law on the occasion of the betrothal, and on all subsequent occasions when presents are given to her.

<sup>17</sup> This is somewhat unintelligible.

<sup>18</sup> The mother's brother.

<sup>19</sup> The husband of the father's sister.

<sup>20</sup> An allegory.

<sup>21</sup> Properly this should be तोरण हेठे उभा.

## गीत ९.

बहुदीकराने परणावीने घेर लई जती वेळा  
गावानुं गीत.

- धने धने दहाडो आजनी !  
कई होळ ने परणाड मारा कीकरा.  
मने घडींभोनी लागे नहीं वारो <sup>22</sup> रे.  
धने धने दहाडो आजनी !  
५ मारा मेहरवानजी पर सवरा सुरज उगेआ.  
मारा सोराबजीने परणावी घेर लाव्या रे.  
धने धने दहाडो आजनी.  
वीरा नाथलीआ <sup>23</sup> परणावी मारा भाई रे.  
मारा सोराबजीने परणावी घेर लाव्या.  
10 धने धने दहाडो रे आजनी !  
मारा मेहरवानजीनुं बहुवर लाडकुं.  
मारी रतनबाइनुं धीजमाई लाडकुं.  
धने धने दहाडो रे आजनी !  
जीरे चांदो ने सुरज भले उगेआ.  
15 मारा सोराबजीनी माए भले जायो रे.  
धने धने दहाडो रे आजनी !  
कहीं में तुने बारीओ रे सोनीरा <sup>24</sup>

- सोनी घडजे मारा सोराबजीनो बेरखो.  
मारी सीरीनबाईने नवसेरो हार.  
20 कहीं में तुने बारीओरे डोसीरा <sup>25</sup>  
डोसी लावजे मारा सोराबजीनी पामरा.  
मारी सीरीनबाईने पतोरीनी जोर.  
कहीं में तुने बारीओरे झबेरी.  
झबेरी लावजे मारा सोराबजीना वेलीआं.  
25 मारी सीरीनबाईने चुरानी जोर  
कई उंचां करो रे ससरा आंगणां.  
मारा सोराबजीनो घोडुलोजे <sup>26</sup> माए.  
धने धने दहाडो आजनी !  
मारुं साहाजन समाजुं नहीं जाए.  
30 धने धने दहाडो रे आजनी.  
मारो सोराबजी ते जाते जीती आवीओ,  
एतो राणी लक्षमणीने परणी लावीओ  
धने धने दहाडो रे आजनी !

## गीत १०.

कन्याने सासरे वळावती वेळा गावानुं गीत.

- लीला ते वांसनी वांसली  
साएली रे सीरीनबाई सासरे जाए.  
ममावानी भाएगवती सीरीनबाई रे,  
साएली रे परणीने सासरे जाए.  
5 सीरीनबाईने जोई जोई तेओ हरखशे रे.  
साएली रे सीरीनबाई परणीने सासरे जाए.  
बाबाजीए कन्यादाण सीधां रे,  
सीरीनबाईने परणावीने पुन लीधां रे,  
बाबाजीने ए वात भले सुझी रे,  
10 सीरीनबाईने सारे सासरे वीधी रे,  
बाबाजीए आपी धननी पेटी रे,  
सीरीनबाई लईने ओवरे <sup>27</sup> बेटी रे.  
बाबाजीए आपी दुझण गाय रे,  
सीरीनबाई बेटी बेटी दही दुध खाय रे.  
15 सासुजी चोंटी ना देशो रे,  
चोंटी चमचमशे ने रोशे रे.  
सीरीनबाई पीयरनी वाट जोशे रे.  
सासुजी हईडां करजो भोळां रे,  
मारी सीरीनबाईने ना पीरस्तां थोडां रे.  
20 सासुजी हईडां करजो घाडां रे,  
मारी सीरीनबाईने ना पीरस्तां टांढां रे.

- सीरीनबाई तो बाबाजीनी बेटी रे,  
सीरीनबाई शशरानी बहु जेटी रे.  
सासुजी एम ना जाणतां बहु मोटी रे.  
25 अमे एने दहीए ने दुधे पोखी रे,  
अमे एने माखण उंडे पोखी रे,  
सीरीनबाई पळुं कांय वीसव्यां रे,  
पळरे <sup>28</sup> पनदर सेर मोती रे,  
पेहेरे मारी सीरीनबाई पनोती रे,  
30 पळरे पनदर सेर हीरा रे,  
लाव्या मारी सीरीनबाईना वीरा रे.  
हार वाटां ने पीगाणीओ रे. <sup>29</sup>  
वर आयो सीरीनबाई ठकराणी रे.  
हार वाटां ने लचके रे, <sup>30</sup>  
35 वर आयो सीरीनबाईनो लटके रे.  
बाबाजीए पेहेरावी चीर लाहे रे,  
सीरीनबाई पेहेरीने सासरे जाय रे.  
सीरीनबाई तो बाबाजीनी व्हाली रे,  
सीरीनबाई तो परणीने सासरे चाली रे.  
40 सीरीनबाई तारे कोटे कंठी रे,  
तारा वर ने ससरानां हरखे मन रे.

<sup>22</sup> वार i. e. a time cannot be used in the plural. This however is poetical license.

<sup>23</sup> Poetical form of नाना.

<sup>24</sup> सेनीरो poetically for सोनी.

<sup>25</sup> डोसीरो poetically for डोसी.

<sup>26</sup> घोडुलो Is poetical for घोडो.

<sup>27</sup> A corruption of औरडो a room.

<sup>28</sup> पळरे Is poetically used for पळे.

<sup>29</sup> This phrase is unintelligible,

lit. सुर means a wife घाटां copper bowls and पीगानी a little cup in which a paste of "kankū" is made with rosewater.

<sup>30</sup> This phrase is also unintelligible : लचके lit. means "in lumps."

## गीत ११.

वर बहुने परणावी घेर लई जती वेळा गावानुं गीत.

- कावा रे बावा हुं परणीने आव्यो,  
सवा लाखनी धणीआणी लाव्यो.  
वीरा रे वीरा हुं परणीने आव्यो,  
मोटे अवासनी सीकरी लाव्यो.  
5 काका रे काका हुं परणीने आव्यो,  
मोटे घेरनी धणीआणी लाव्यो.  
मामा रे मामा हुं परणीने आव्यो,  
समा ससरानी सीकरी लाव्यो,  
मासा रे मासा हुं परणीने आव्यो,  
10 शकता शाळानी बहनु ने <sup>31</sup> लाव्यो.  
फूवा रे फूवा हुं परणीने आव्यो,  
उचा कुळनी धणीआणी लाव्यो.

- पोळीआ भाइ पोळ उंचाड,  
तार बारणे लाडी लइ वरेओ.  
15 बाई रे मेहरबाई घेर सणगार,  
तारो पुत लाडी लइ वरेओ.  
बाइ रे सुनाबाई बुधे उंबर धोबार,  
तारो भाई लाडी लइ वरेओ.  
बाइ रे मेहरबाई मोतीना चोक पुराव,  
20 तारो पुत लाडी लइ वरेओ.  
बाइ रे सुनाबाई धीए वीवा भर,  
तारो भाई लाडी लइ वरेओ.  
वरेओ रे वरेओ मेहरबाईनो पुत,  
लाखेनी लाडी लइ वरेओ.

## MISCELLANEA.

MISCELLANEOUS DATES FROM INSCRIPTIONS  
AND MSS.

1.—*Ante*, Vol. XIX. p. 6, I have attempted to prove that the Lakshmanasēna era commenced in A. D. 1119, that the years of the era were *Kārttikādi* years, and that, accordingly, to convert a Lakshmanasēna year into the corresponding year of the Saka era, we must add 1041, when the date falls in one of the months from *Kārttika* to *Phālguna*, and 1042, when the date falls in one of the months from *Chaitra* to *Āsvinā*. To the six dates of the era which were then known to me I have added another date, *ante*, Vol. XXI. p. 50; and I would now draw attention to one more Lakshmanasēna date, which also works out correctly with my epoch.

According to the late Paṇḍit Bhagvānlāl Indrajī, the Buddha-Gayā inscription of *Āśoka-valla*, published by him in the *Journal Bo. As. Soc.*, Vol. XVI. p. 358, is dated in line 11:—

*Śrīmal-Lakshmanasēnasy-ātita-rājyē sam 51 Bhādra di 8 rā 29.*

Judging from the editor's own translation—*Samvat 51 of the reign of the illustrious Lakshmanasēna having elapsed, the 8th day of the dark half of Bhādrapada, the 29th solar day*—it may be suspected that the original inscription has *Bhādra-vadi* instead of the *Bhādra di* of the printed text. However this may be, there can be no doubt that the inscription is dated the 8th of either of the lunar halves (probably, of the dark half) of the month *Bhādrapada*, being the 29th

day of the solar month, of the Lakshmanasēna year 51.

The date falling in the month *Bhādrapada*, the year of the date, supposing it to be the expired year 51, should correspond to Saka (51 + 1042 = ) 1093 expired; and the details of the date prove that such is actually the case. For in Saka 1093 expired the 8th *tithi* of the dark half of the *amānta* *Bhādrapada* ended about 19 h. after mean sunrise of the 25th August, A. D. 1171, causing that day to be *Bhādra-vadi 8*; and the same 25th August also was the 29th day of the solar month *Bhādrapada*, the *Simha-samkrānti* having taken place, by the *Sūrya-siddhānta*, 10 h. 4 m., or, by the *Ārya-siddhānta*, 8 h. 17 m. after mean sunrise of the 28th July.

The fact that the above date, in addition to the lunar day, also gives us the day of the solar month, induces me to mention here that, similarly to what I have shown to be a common practice in Bengālī MSS.,<sup>1</sup> inscriptions also from Eastern India are sometimes dated according to the solar calendar. A clear and instructive example of this is furnished by the Tipura copper-plate, published by Colebrooke in the *Asiatic Researches*, Vol. IX. p. 403. That inscription is dated in Saka 1141 expired, according to Colebrooke *sūryya-gatyā tuladinē* 26, in reality *sūryya-gutyā Phālguna-dinē* 26. The 26th day of the solar *Phālguna* of Saka 1141 expired corresponds to the 19th February, A. D. 1220, the *Kumbha-samkrānti* having taken place 13 h. 3 m. after

<sup>31</sup> Poetical for वेहेन.

The real meaning is—the year 51 since the (com-

mencement of the) reign, (now) passed, of the illustrious Lakshmanasēna.<sup>2</sup> See *ante*, Vol. XXI. p. 49.

mean sunrise of the 24th January. Now on the 19th February, A. D. 1220, the day of the date, the full-moon *tithi* commenced about one hour after mean sunrise, and there can hardly be a doubt that the donation recorded in the copper-plate was made on account of the full-moon. But although thus there was apparently every reason to follow the lunar calendar, the writer of the date evidently was induced by the practice of every-day life to give the date in the way in which he has done it.

And this date again leads me to draw attention to the date of the *Āṃgāchhi* copper-plate of *Vigrahapāladēva* III., of which I have given an account, *ante*, Vol. XXI. pp. 97-101. The grant recorded in that inscription was made on the occasion of a lunar eclipse, i.e., on the full-moon *tithi*; and the inscription is dated in the 12th or 13th year of *Vigrahapāladēva*'s reign, *Chaitra-dīnē* 9. We know that the inscription is later than A. D. 1053;<sup>2</sup> and, taking the expression *Chaitra-dīnē* 9 to refer to solar time, and comparing the date of the *Tipura* grant, I would suggest Monday, the 2nd March, A. D. 1086, as an equivalent of the date which, perhaps might be considered to satisfy the requirements of the case. Monday, the 2nd March A. D. 1086, was the 9th day of the solar *Chaitra*; on that day the full-moon *tithi* commenced about 5 h. after mean sunrise, and there was a lunar eclipse on that particular full-moon. The eclipse was not visible in India; but we now have several other dates that record invisible eclipses. Should this suggestion be approved of, *Vigrahapāladēva* III. must be taken to have begun to reign about A. D. 1074.

Similar to the date of the *Āṃgāchhi* plate is the date of the *Balasore* copper-plate grant of *Purushōttamadēva*, the king of Orissa, published *ante*, Vol. I. p. 355. According to Mr. Beames, *Purushōttamadēva* ascended the throne in A. D. 1478, and his grant is dated in the fifth year of his reign, on Monday, the 10th day of the month of *Mēsha*, i. e. *Vaiśākha*, at the time of an eclipse. If the year of the accession of the king is correctly given, the date of the grant can only be Monday, the 7th April A. D. 1483, when there was an invisible eclipse of the sun; but by my calculations that day was the 11th (not the 10th) day of the solar *Vaiśākha*, the *Māgha-samkrānti* having taken place 17 h. 49 m. after mean sunrise of the 27th March, A. D. 1483.

<sup>2</sup> *ante*, Vol. XXI. p. 97. Monday, the 2nd April A. D. 1486, was the 10th of

2.—*Ante*, Vol. XVIII. pp. 251-252, I have treated of four dates of the *Āshādhādi* *Vikrama* years 1534, 1555, [15]83, and 1699; and Vol. XXI. p. 51, I have given two more such dates of the years 1574 and 1581. I can now draw attention to another date, of the *Āshādhādi* year 1713, which is particularly interesting, because it quotes, what we should expect to be the first day of the year, the first day of the bright half of the month *Āshāḍha*. According to the late Dr. Rājēndralāl Mitra's *Notices*, Vol. V. p. 236, a MS. of the *Garga-paddhati* is dated:—

Samvat *Āshādhādi* 1713 *Āshāḍha-māsē* śuklē pakṣhē pratipach-*Chhukravāsarē*.

This date works out properly only for the *Chaitrādi* *Vikrama* year 1713 expired, for which the equivalent of the date is Friday, the 13th June A. D. 1656; and it thus proves distinctly that the *Āshādhādi* year really commences with the first day of the bright half of *Āshāḍha*, and not (as has been suggested) with a later day of the same month. For, did the *Āshādhādi* year commence after the first of the bright half of *Āshāḍha*, the year 1713 of the date (for purposes of calculation) would have been the *Kārttikādi* *Vikrama* year 1713, and the date would have fallen in A. D. 1657.

3.—I know only three dates which are expressly referred to the *Simha* era, and have given them already in my list of *Vikrama* dates (*ante*, Vol. XIX. pp. 24, 175, and 180; Nos. 9, 108, and 129), because they are all referred to the *Vikrama* era as well. About the European equivalents of two of these dates there is no doubt whatever; it is mainly in order to determine the proper equivalent of the third date, that I here put the three dates together.

(1). A copper-plate inscription of the *Chaulukya* *Bhīmadēva* II. is dated—

śrī-*Vikrama-samvat* 1266 varṣhē śrī-*Simha-samvat* 96 varṣhē . . . *Mārgga-śudi* 14 *Gurau*—

and the equivalent of this date, for *Vikrama* 1266 expired, is Thursday, the 12th November A. D. 1209. The difference between the *Simha* year and the Christian year is here 1113; between the *Simha* year and the expired (*Chaitrādi*, or *Āshādhādi*, or *Kārttikādi*) *Vikrama* year, 1170.

(2). A *Verāval* stone inscription of the reign of the *Vāghēla* *Arjunadēva* is dated—

śrī-nṛipa-*Vikrama-sam* 1320 . . . . .

the solar *Vaiśākha*, and on that day there also was a solar eclipse.



tathâ sri-Simha-sam 151 varshê Âshâdha-vadi 13 Ravau—,

and the equivalent of this date, for the expired *Kârttikâdi* Vikrama year 1320, is Sunday, the 25th May A. D. 1264. Here the difference between the Simha year and the Christian year is again 1113. The difference between the Simha year and the Vikrama year put down in the date is only 1169; but as the Vikrama year of the date is the expired *Kârttikâdi* year 1320, which for the month of Âshâdha is equivalent to the *Chaitrâdi* or *Âshâdhadî* year 1321, we may say that here too, the difference between the Simha year and the expired *Chaitrâdi* or *Âshâdhadî* Vikrama year is 1170. Compared with the first date, the date apparently proves that the Simha year was not a *Kârttikâdi* year, but began either with Chaitra or with Âshâdha.

(3). A stone inscription at Mângrol in Kâthiâ-râj, of the reign of the Chaulukya Kumârapâla, is dated—

śrīmad-Vikrama-samvat 1202 tathâ sri-Simha-samvat 32 Âsvina-vadi 13 Sômâ.

Here the difference between the Simha year and the Vikrama year put down in the date is again 1170, and, judging from the preceding dates, the Vikrama year 1202 should be the expired *Chaitrâdi* or *Âshâdhadî* Vikrama year 1202. The preceding dates shew besides that the corresponding European date should fall in A. D.  $(32 + 1113 =) 1145$ . When treating of this date before, I indicated that, taking the date purely as a Vikrama date, the choice, as regards its European equivalent, would lie between Monday, the 28th August A. D. 1144, when the 13th *tithi* of the dark half ended 16 h. 30 m. after mean sunrise, and Monday, the 15th October A. D. 1145, when the same *tithi* commenced 3 h. 58 m. after mean sunrise. Irrespectively of any considerations connected with the Simha era, the first of these two possible equivalents seemed objectionable because it would necessitate the assumption that the Vikrama year of the date had been quoted as a current year. Now a comparison of the two other Simha dates will shew that we must definitely decide in favour of Monday, the 15th October A. D. 1145, as the proper equivalent of this date, notwithstanding the fact that the *tithi* of the date did not end, but commenced on that day.

The three dates shew that the Simha year was not a *Kârttikâdi* year, but they leave it uncertain whether it began with Chaitra or Âshâdha. The question would have to be decided in favour of the *Âshâdhadî* year, if the following date could be referred with confidence to the Simha era.

According to the *List of Antiquarian Remains Bo. Pres.* p. 312 (and *Archæol. Survey of West. India*, No. 2, p. 33), a short inscription at Girnâr is dated—

Sam 53 varshê Chaitra-vadi 2 Sômâ.

Excepting, of course, dates of the Saptarshi era, I have not hitherto met with a single date from which the figures for the centuries of the year of the date have been purposely omitted; and therefore it does not seem to me at all improbable that the year 58 of this date may have to be referred to the Simha era. Now assuming the date to be a Simha date, the only possible equivalent of it would be Monday, the 13th March A. D. 1172, which was almost completely filled by the second *tithi* of the dark half of the *amânta* Chaitra. Monday, the 13th March A. D. 1172, however, belongs to the month Chaitra of either the *Âshâdhadî* or the *Kârttikâdi* (but not the *Chaitrâdi*) Vikrama year  $(58 + 1170 =) 1228$  expired; and, since we already have seen that the Simha year was not a *Kârttikâdi* year, it would, with necessity, follow from this date that the Simha year commenced with the month Âshâdha, (and was perhaps the original *Âshâdhadî* year).

4.—Of the Châlukya Vikrama Varsha or era of the Western Châlukya king, Vikramâditya VI., Dr. Fleet has treated *ante*, Vol. VIII. pp. 187-193. My examination of a large number of dates of this era has yielded the results that, whatever may have been the day of the coronation of Vikramâditya VI., the years of the dates and the Jovian years quoted with them coincide with the lunar Saka years, beginning with Chaitra-sudi 1 and ending with Phâlguna-vadi 15; and that a Châlukya Vikrama year may be converted into the corresponding expired Saka year by the simple addition of 997. This may be seen from the following regular dates:—

(1). The Yêwâr tablet (*ante*, Vol. VIII. p. 20) is dated: . . . Châlukya-Vikrama-varshada 2neya Pingala-samvatsarada Srâvana-paurṇamâsi Âditya-vâra sômagrahaṇa-mahâparvva-nimittadiṁ. The corresponding date, for Saka  $(2 + 997 =) 999$  expired, which by the southern luni-solar system was the year Pingala, is Sunday, the 6th August A. D. 1077, when there was a lunar eclipse 21 h. 22 m. after mean sunrise.

(2). A stone-tablet at Kurtakôṭi (*ante*, Vol. VIII. p. 190, No. 9) is dated: . . . Châ.-Vi.-varsha[da\*] 7neya Dundubhi-samvatsarada Pushya-suddha-tadige Âdityavâram=uttârâyaṇa-samkrânti-vyatipâtad-amdu. In Saka  $(7 + 997 =) 1004$  expired, the year Dundubhi, the 3rd *tithi* of the bright half of Pausha ended

4 h. 24 m. after mean sunrise of Sunday, the 25th December A. D. 1082, and the Uttarāyana-samkrānti took place on the preceding day, 13 h. 43 m. after mean sunrise.

(3). According to Dr. Fleet (*ante*, Vol. VIII. p. 22) a stone-tablet at Ālūr records grants made 'at the time of the sun's commencing his progress to the north, on Thursday, the twelfth day of the bright fortnight of the month Pushya of the Prajāpati samvatsara, which was the sixteenth of the years of the glorious Chālukya king Vikrama.' In Saka (16+997=) 1013 expired, the year Prajāpati, the 12th *tithi* of the bright half of Pausa ended 12 h. 24 m. after mean sunrise of Thursday, the 25th December A. D. 1091, and the Uttarāyana-samkrānti took place on the preceding day, 21 h. 36 m. after mean sunrise.

4. A stone-tablet at Kiruvatti (*ante*, Vol. VIII. p. 191, No. 20) is dated: Chā.-Vi.-varshada 24neya Pramāthi-samvatsarada Jyēshtha-suddha purnna(rṇṇa)māsī Āditya-vārasōmagrahaṇad-amdu. The corresponding date, for Saka (24+997=) 1021 expired, the year Pramāthin, is Sunday, the 5th June A. D. 1099, when there was a lunar eclipse 16 h. 55 m. after mean sunrise.

(5). A stone-tablet at Kargudari (*ante*, Vol. X. p. 252) is dated: . . . Chā.-Vi.-varshada 33neya Sarvadhāri-samvatsarada Herjuggiya (i.e., Āsvina) punnami Sōmavārad-andina. The corresponding date, for Saka (33+997=) 1030 expired, the year Sarvadhārin, is Monday, the 21st September A. D. 1108, when the full-moon *tithi* ended 21 h. 36 m. after mean sunrise.

The two following dates, taken together, prove that the Jovian years quoted in them commenced on the first day of the bright half of the lunar Chaitra, not at the time of the Mēsha-samkrānti, nor on the 5th day of the bright half of Phālguna, the anniversary of the accession of the founder of the era.

(6). An inscription at Kaṭṭagēri (*ante*, Vol. VI. p. 138) is dated: . . . Chā.-Vi.-varshada 2Ineya Dhātu-samvatsarada Chaitra su (śu)ddha 5 Ādityavārad-andu. The corresponding date, for Saka (21+997=) 1018 expired, is Sunday, the 2nd March A. D. 1096, when the 5th *tithi* of the bright half ended 1 h. 12 m. after mean sunrise. As the Mēsha-samkrānti did not take place till the 23rd March, A. D. 1096, the date shows that the Jovian year Dhātri to which the date belonged commenced before the beginning of the solar Saka year 1018 expired, and did not coincide with the solar year.

(7). A stone-tablet of Balagāṇve (*ante*, Vol. V. p. 344) is dated 'on the occasion of an eclipse of

the sun on Sunday, the day of the new-moon of (the month) Phālguna of the Śrīmukha samvatsara which was the 18th of the years of the glorious Chālukya Vikrama.' The corresponding date, for the *amānta* Phālguna of Saka (18+997=) 1015 expired, is Sunday, the 19th March A. D. 1094, when there was a solar eclipse, which was visible in India, at 5 h. 8 m. after mean sunrise. The fact that this day belonged to the Jovian year Śrīmukha shews that that year did not commence (or end) on the 5th of the bright half of Phālguna; for, had such been the case, the year Śrīmukha would have ended already on the 22nd February A. D. 1094, and the Jovian year of the date would have been Bhāva.

The following are some of the dates which do not work out satisfactorily:—

(8). An inscribed pillar at Araḷēśwar (*ante*, Vol. VIII. p. 190, No. 4) is dated: . . . Chā.-Vi.-kālada Ineya Nala-samvatsarada Chaitra-bahula-panchami-Maṅgalavāra-Mēshasamkrānti-vyatipātad-amdu. The year of the date should be Saka (1+997=) 998 expired, but the date does not work out properly either for that year or for the immediately preceding and following years. The 5th *tithi* of the dark half of the *amānta* Chaitra of Saka 998 expired ended on Monday, the 28th March A. D. 1076, and the nearest Mēsha-samkrānti took place on Wednesday, the 23rd March A. D. 1076. For Saka 997 expired the corresponding dates are Wednesday, the 8th April, and Tuesday, the 24th March, A. D. 1075; and for Saka 999 expired, Friday, the 17th March, and Thursday, the 23rd March, A. D. 1077.

(9). A stone-tablet at Waḍagēri (*ib.* No. 5) is dated (on the anniversary of Vikramāditya's coronation): . . . Chā.-Vi.-varsha-prathama-Nala-samvatsarada Phālguna-suddha-panchami-Bri(bri)haspativārad-amdu. The year of the date should again be Saka (1+997=) 998 expired; but the equivalents of the date both for that year and for the immediately preceding and following years are Tuesday, the 31st January A. D. 1077; Friday, the 12th February A. D. 1076; and Monday, the 19th February A. D. 1078.

(10). The Tiḍgundi copper-plate grant of Vikramāditya VI. (*ante*, Vol. I. p. 81) is dated: śrī-Vikrama-kāla-samvatsarēshu shaṭsu attēshu saptamē Duṇḍubhi-samvatsarē pravartamānē tasya Kārttika-su(śu)ddha-pratipad-Ādivarē. Here the year of the date should be Saka (7+997=) 1004 expired, as in the date No. 2, above; but the equivalents of the date both for that year and for the immediately preceding and following years are Tuesday, the 25th October A. D. 1002.

Wednesday, the 6th October A. D. 1081; and Saturday, the 14th October A. D. 1083.

(11). A stone-tablet at Saundatti (*Jour. Bo. As. Soc.*, Vol. X. p. 202,) is dated in the 21st year, the Dhātu *saṃvatsara*, on Sunday, the 13th of the dark half of Pushya, and the moment when the sun was commencing his progress to the north. Here the year of the date should be Śaka (21+997=) 1018 expired, as in the date No. 6, above; but in Śaka 1018 expired the 13th *tithi* of the dark half of the *amānta* Pausa ended on Wednesday, the 14th January A. D. 1097, and the Uttarāyana-saṃkrānti took place on Wednesday, the 24th December A. D. 1096.

The Chālukya Vikrama era offers a comparatively far greater number of irregular dates than any other Hindu era. Here I will give only one more date which is of special interest on account of the doubtful meaning of the word employed to denote the week-day.

(12). According to Dr. Fleet (*Jour. Bo. As. Soc.*, Vol. X. p. 297) a stone-tablet at Kōṇūr is dated 'in the 12th year of the era of the prosperous Chālukya Vikrama, being the Prabhava *saṃvatsara*, at the moment of the sun's commencement of his progress to the north, on Vaddavāra, the fourteenth day of the dark fortnight of Pausa.' The year of this date is Śaka (12+997=) 1009 expired, which was the year Prabhava; and in that year the 14th *tithi* of the dark half of the *amānta* Pausa commenced 5 h. 6 m. before and ended 18 h. 29 m. after mean sunrise of Sunday, the 26th December A. D. 1087, and the Uttarāyana-saṃkrānti took place 1 h. 47 m. before mean sunrise of Saturday, the 25th December A. D. 1087. Now, that this is the Uttarāyana-saṃkrānti spoken of in the date, there can be no doubt; but according to ordinary rules the *tithi* that should have been joined with the Saṃkrānti is the 13th, during which the Saṃkrānti itself took place and which occupied about nineteen hours of Saturday, the 25th December, not the 14th which is actually put down in the date. There is the further difficulty that we do not know what day of the week is meant by the word Vaddavāra of the date. Judging from the

remarks of Mr. L. Rice on the word *vadda*, *ante*, Vol. VIII. p. 90, one would feel inclined to regard that word as a synonym of *mukhya* or *ddi*, and to take Vaddavāra as a name of Sunday. And in favour of this it might be urged, not only, that in the date under discussion the 14th *tithi* put down in the date did end on a Sunday, but also, that the date of the Anamkoṇḍ inscription of Rudradēva (*ante*, Vol. XI. p. 12)—Śaka-varshamulu 1084 vaneṃti Chitrabhānu-saṃvatsara Māgha śu 13 Vaddavāramunāṃdu<sup>5</sup>—undoubtedly corresponds to Sunday, the 20th January, A. D. 1163. On the other hand, it might very properly be suggested that in the date under discussion the 14th *tithi* had been wrongly quoted instead of the 13th,—a suggestion which would render it necessary to assign to Vaddavāra the meaning of Saturday; and in support of this interpretation, again, one might adduce the date of the Toragal inscription, published *ante*, Vol. XII. p. 97,—Sa-śa)ka-varshaṃ 1110neya Plavaṅga-saṃvatsara Puśya(shya) bahula 10 Vaddavārav=uttarāyana-saṃkramaṇa-vyatipātadalu—, the proper equivalent of which without any doubt is Saturday, the 26th December, A. D. 1187. That Vaddavāra must be either Saturday or Sunday (not, as was suggested by the late Dr. Bhānu Dāji,<sup>6</sup> Wednesday or Thursday) is certain, and in my opinion the chances are in favour of Sunday; but the dates known to me are not sufficient to settle the question definitely.<sup>7</sup>

5.—*Ante*, Vol. XIX. p. 24, I have shewn that the word *saka* is occasionally employed in dates of the Vikrama era in the general sense of 'year.' A clear instance of this usage occurs in the following verse which is found in a MS. of Gaṅgādhara Sarasvatī's *Svārājyasiddhi*:—

Vasv-abdhi-muny-avani-māna-saké Vṛi-  
shākhyā-  
varshasya Māgha-sita-Vākpati-yukta-  
shashthyām |  
Gaṅgādharaṇḍra-yatinā Sivayōḥ padābjé  
bhakty-ā[r]pitā sukṛitir-astu satām  
śivāya ||

The year of this date is the Vikrama year (not, as has been assumed, the Śaka year) 1748 expired,

<sup>5</sup> In the *Jour. Beng. As. Soc.*, Vol. VII. p. 901, this is translated by 'Sunday.'

<sup>6</sup> See *Journal, Bo. As. Soc.*, Vol. X. p. 46

<sup>7</sup> In addition to the above, I find in *Pāli, Sanskrit and Old-Canarese Inscriptions* the following dates containing the word Vaddavāra:—

No. 87.—'Śaka 1156, the Jaya *saṃvatsara*, "Vaddavāra," the day of the full-moon of . . . Vaiśākha.' The corresponding date would be Saturday, the 15th April, A. D. 1234.

No. 93.—'Śaka 1066, the Rudhirōdgāri *saṃvatsara*, "Vaddavāra," the fourteenth day of the dark fortnight

of Māgha.' Here the corresponding dates would be, for Ś. 1066 current = Rudhirōdgārin, Friday, the 4th February, A. D. 1144; and for Ś. 1066 expired, Tuesday, the 23rd January, A. D. 1145.

No. 225, of the time of the Yādava Rāmachandra.—'The twelfth year of his reign, the Svabhānu *saṃvatsara* (Śaka 1205); "Vaddavāra," the fifth day of the bright fortnight of Phālguna.' Here the corresponding date, for Ś. 1205 expired = Svabhānu, would be Wednesday the 23rd February, A. D. 1284; but for Ś. 1206 expire = Tārana, Sunday, the 11th February, A. D. 1285.

and the corresponding date is Thursday, the 14th January, A. D. 1692. The Jovian year Vṛiṣha which is quoted in the date ended, by the Sūrya-

siddhānta rule without bija, on the 24th January, A. D. 1692.

Göttingen.

F. KIELHORN.

### NOTES AND QUERIES.

#### MUSSELWOMAN.

It may be assumed that most writers on Oriental subjects know that the termination *man* in the word *Mussalman* has no connection with the English termination *man* in such words as "Englishman," "Frenchman," etc. Indeed, no English writer would make such a mistake, in even purely English words, as to connect *Geruoman* and *Germen*, or *Burwoman* and *Burmen*, out of *German* and *Burman*. But a writer has at last been found, who can, in a publication professedly

intended for Oriental readers, perpetrate, by what the late Sir Henry Yule has styled "the process of Hobson-Jobson," the astounding error of *Musselwoman*. Here is the passage. *The Overland Mail* of Feb. 10, 1893, p. 47: "It is now reported that the lady has resolved to be 'converted' and become a *Musselwoman* and dame of the harem, which will secure the presumptive heirship to the throne for her son." This passage occurs in the course of an ill-natured bit of gossip about the "Khedive" 'Abbās Pāshā.

R. C. TEMPLE.

### BOOK NOTICE.

DIE HANDSCHRIFTEN-VERZEICHNISSE DER KÖNIGLICHEN BIBLIOTHEK ZU BERLIN. Fünfter Band. Verzeichnis der Sanskrit- und Prākṛit Handschriften von A. WEBER. Zweiter Band. Dritte Abtheilung. Berlin, A. Asher & Co. 1892. 4to. pp. i.-xxvii. 829-1363, with five plates.

The second section of the second volume of Prof. Weber's great catalogue of the Berlin MSS. appeared in 1888, and the preface to this, the third and concluding section, is dated June 1891, the book being published in the course of 1892.<sup>1</sup> It is a privilege, which I value, to be able to congratulate him on the successful completion of his most valuable work.

The present section deals mainly with Jaina literature not included in the *Siddhānta*. This occupies pp. 829-1136. It is followed (pp. 1139-1202) by a catalogue of further MSS. (principally Brāhmanical) added to the library between 1886 and 1889, and some fourteen pages of *addenda et corrigenda*. Then we have the indexes (admirably prepared) so necessary in a work of this kind, such as indexes of the names of the writers of the MSS., their relations and patrons; of the names of works; of the authors, their works, relations and patrons; and of all matters or names dealt with or referred to in the catalogue. An interesting list of the dates of the MSS. in chronological order is also given, from which we learn that the oldest MS. (a commentary on the *Uttarādhyayanāsūtra*) in the collection is dated V. S. 1307, and that the next oldest (the *Kalpachāṛi*) V. S. 1334. A facsimile of a leaf of the former is given amongst the illustrations.

Altogether 901 MSS. are described in the 1202 pages of the three parts of this second volume. Of these, no less than 787 pages are devoted to the 268 Jaina MSS. which form perhaps the most complete and interesting part of the whole of this division of the library.

Dr. Weber's preface gives an account of its growth, and renders due acknowledgment to the Government of Bombay, for allowing Dr. Bühler to send to Berlin at intervals a nearly complete series of the texts of *Śvetāmbara Siddhānta*, together with many other important Jaina works. It was this collection which formed the basis of the author's essays on the sacred literature of that community, a translation of which has been lately appearing in this *Journal*. The Library is also indebted to Prof. Garbe, who during his brief stay in India of a year and a half, sent home nearly three hundred MSS. on various subjects.

The work is printed with the care and accuracy, which has distinguished the preceding sections of this volume, and Dr. Weber warmly acknowledges the assistance rendered to him by Drs. Leumann and Klatt in reading the proofs. This accuracy has not been attained without cost, and all scholars will sincerely regret that, as the author remarks, a good portion of his eyesight lies buried in the pages before us.

The preface contains an interesting note on the peculiarities of Jaina MSS., too long to quote here, but which is well worth the perusal of any person commencing the study of this class of work. They are specially distinguished by the neatness and accuracy with which they are written, equalled only, in Brāhmanical works, by MSS. of Vedic literature. The collection, as the professor points out, is rich in narrative-literature, affording a plentiful and almost unexplored mine of Indian folktales, and containing not infrequent references to things which connect India with the western world.

Again congratulating Dr. Weber on the completion of this striking monument of erudition combined with patient labour, I bring this note to a close.

G. A. G.

<sup>1</sup> For a notice of the first section, see *ante*, Vol. XVI. page 316, and of the second section, *ante*, Vol. XVIII. page 96.

## HIUEN TSIANG'S CAPITAL OF MAHARASHTRA.

BY J. F. FLEET, I.C.S., PH.D., C.I.E.

IN his account of the country of Mahārāshṭra, as the kingdom of the Western Chalukya king Pulikēśin II., Hiuen Tsiang tells us, according to Mr. Beal's translation of the *Si-yu-ki* (*Buddhist Records of the Western World*, Vol. II. pp. 255, 257), that "the capital borders on the west on a great river . . . . . Within and without the capital are five *stūpas* to mark the spots where the four past Buddhas walked and sat. They were built by Aśōkarāja. There are, besides these, other *stūpas* made of brick or stone, so many that it would be difficult to name them all. Not far to the south of the city is a *saṅghārāma* in which is a stone image of Kwan-tsz'-tsai Bōdhisattva."

The name of this capital is not mentioned. And, though two indications, which ought to locate it and determine its name, are given,—*viz.* that it was situated about 1,000 *li* or 167 miles to the east of Broach,<sup>1</sup> and between 2,400 and 2,500 *li* or roughly about 410 miles to the north-west of the capital of a country which is called in Chinese *Kong-kin-na-pu-lo*, and is supposed to be in Sanskrit Koṅkaṇāpura,<sup>2</sup>—they have failed to do so; partly because the capital of *Kong-kin-na-pu-lo* has never yet been satisfactorily determined; and partly because there is no place due east of Broach or nearly so, at or anywhere near the required distance, which answers to the description that is given. The result has been a variety of surmises as to the name of this capital. And the question has never yet been disposed of.

Now, the real capital of the Western Chalukya dynasty was Bādāmi, the chief town of the tālukā of the same name in the Bijāpur District. But its surroundings do not answer to the description given by Hiuen Tsiang. There is, it is true, a river, within four miles of the town,—the Malaprabhā; but it is only a tributary of the Krishna, and it cannot be called one of the great rivers of India. And about three miles to the south by east of the town, there is a temple of Banasāmkarī,—with a variety of shrines, a large enclosure, and a tank that has a cloister round three sides of it,—which presents the appearance of a certain amount of antiquity; but there are no indications of Buddhism about it, and nothing to justify the supposition that it is a Brāhmanical adaptation of an ancient Buddhist *saṅghārāma*. Further, the cave-temples at Bādāmi are Jain and Brāhmanical,—not Buddhist. Again, neither in the town, nor in its neighbourhood, can any traces be found of any *stūpas*. And, finally, though the direction of Bādāmi from Broach, south-south-east, may be taken as answering to the statement that Broach was to the west or north-west of the capital of Mahārāshṭra, still its distance, 435 miles, is altogether incommensurate with the given distance, and is quite sufficient, in itself, to exclude the possibility of such an identification. Bādāmi, therefore, is undoubtedly inadmissible for the town referred to by Hiuen Tsiang.

Mr. Beal has stated, in a footnote, the other suggestions that have been made, and some of the objections to them. Thus, M. V. de St. Martin proposed Daulatābād in the Nizām's Dominions. But, though the distance and direction from Broach,—188 miles to the south-east,—are admissible, there is no river here; nor are there any Buddhist remains. Gen. Sir Alexander Cunningham has been in favour of Kalyāṇi, in the Nizām's Dominions, which has on the west a large stream named Kailāsa. But here, again, there is nothing that can be called "a great river;" there are no Buddhist remains; the distance from Broach, about 372 miles towards the south-east, is far too much; and there is absolutely nothing to justify the supposition that Kalyāṇi was a place of any importance at all, until it became the Western Chālukya capital, after the restoration of the dynasty by Taila II. in A. D. 973. And Mr. Fergusson named "Toka, Phulthamba, or Paitan." But, as regards these, though Paitāṇ, on the Gōdāvarī, in the Nizām's Dominions, is well admissible on account of its ancient importance, and might be fairly so because it is only about 220 miles to the south-east from

<sup>1</sup> On the question of the real bearings, however, see further on.<sup>2</sup> See page 116 below, note 7.



Broach, no Buddhist remains have ever been discovered there. Tōka or Tōkēm, on the Gôdāvari, in the Newāsa Tālukā of the Ahmednagar District, about 195 miles to the south-east of Broach, is nothing but an ordinary village, of not the slightest importance, except that it has a post-office and a few purely modern temples which are supposed to be invested with sanctity, — for which reasons alone it is mentioned in Gazetteers. And Phulthamba, properly Puntāmbē, on the same river, and in the Kōpargaon Tālukā of the same district, about 28 miles towards the north-west of Tōka, is nothing but a market-village with a railway station, and, in the same way, with a few entirely modern temples, and is mentioned in Gazetteers simply because it is such. Mr. Beal himself, locating the capital of *Kong-kin-na-pu-lo* near Golkonda in the Nizām's Dominions, arrived at the conclusion that Hiuen Tsiang's capital of Mahārāshtra must be found near the Tapti river, or perhaps near the Girnā, which flows through Nāsik and Khândēsh and joins the Tapti about fifteen miles to the north of Eraṇḍōl. But he did not suggest any particular town. And, as I have already intimated, there is no place on either river, at or near the required distance from Broach, answering to the description given by Hiuen Tsiang.

My own attention was attracted specially to the point quite recently, in consequence of a visit to the cave-temples at Ajaṇṭā (properly Ājīṇṭhā). They are described by Hiuen Tsiang, in his account of Mahārāshtra, and are located by him in a great mountain on the eastern frontier of the country. And they are, in fact, in the Chāndōr or Sātmālā range, — just about the point where the range, which finally merges itself in the highlands that form the southern frontier of Berār, turns towards the south. To the west of Ajaṇṭā, the range runs through Nāndgaon and Chāndōr (properly Chāndwaḍ), and merges in the Sahyādri chain in the north-west part of the Nāsik District. And what first forcibly struck my attention, when, after crossing the range from the direction of Ellōrā, or rather after descending from the plateau which there runs along the southern crest of it, I was travelling along the north of it, is the conspicuous "wall-like boundary"<sup>3</sup> that it makes, from near Nāndgaon to at least as far as Ajaṇṭā, between Khândēsh and the country to the south. In the neighbourhood of Nāndgaon and Manmāḍ, where the range is much broken and the level of the country itself rises a good deal, this peculiar feature is not so well marked. But it develops itself again to the west of Manmāḍ. And, taking the range as a whole, there can be no doubt that, in direct continuation of the eastern frontier, on which Hiuen Tsiang placed the Ajaṇṭā caves, it formed the natural northern frontier of the country which he was describing.

Now, the distance from Broach as given by the Chinese pilgrim, *viz.* 167 miles, must be accepted more or less closely. But, as regards the bearings, while the text of the *Si-yu-ki* says that Broach was to the west of the unnamed capital of Mahārāshtra (*loc. cit.* p. 259), still, however freely we may interpret the narrative, any easterly direction from Broach, even with a southerly bearing not sufficiently marked to require it to be called plainly south-easterly, carries us decidedly to the north of the Sātmālā range, and so keeps us outside the northern frontier of the country. On the other hand, however, Hwui-li, who wrote the *Life of Hiuen Tsiang*, says (Beal's *Life of Hiuen Tsiang*, p. 147) that the direction of Broach from the unnamed capital was north-west; and any approximately south-east bearing from Broach takes us, at the distance of 110 to 167 miles, well to the south of the Sātmālās. And I think, therefore, that the bearings given by Hwui-li must of necessity be more correct than those in the narrative from which extracts have been given above.

And there is still one other point to be mentioned. Mr. Beal's expression "the capital borders on the west on a great river" is, — possibly owing to want of punctuation, — not very explicit, to say the least. And I think that we must prefer the far plainer words made use of by M. Stanislas Julien (*Vie de Hiouen-Tsang*, p. 415), — "du côté de l'ouest, la capitale

<sup>3</sup> See the *Gazetteer of the Bombay Presidency*, Vol. XII., Khândēsh, p. 5; also see Vol. XVI., Nāsik, p. 5.



est voisine d'un grand pleuve," which apparently mean that the capital lay towards the west of the kingdom and was on or near a great river.<sup>4</sup> And I thus take it that we must locate the required place as far to the west as possible, consistently with maintaining, approximately, the given distance and direction from Broach.

Since, then, the given distance from Broach keeps us far away to the north of the real capital, Bādāmi, we have to look for some subordinate but important town, somewhere along or near the northern frontier and towards the western end of it, which was mistakenly spoken of as the capital by Hiuen Tsiang,—most probably because it was the basis of the military operations against Harshavardhana of Kanauj, which also are alluded to in his account, and because, in connection with those operations, Pulikéśin II. happened to be there at the time. And I feel no hesitation in deciding that the place, which must of necessity lie somewhere towards the west or north-west of the Nāsik District, is Nāsik itself. This town is about 128 miles to the south-south-east of Broach: the distance corresponds sufficiently well: and, accepting the statement of Hwui-li, so does the bearing; for Broach, lying actually to the north-north-west of Nāsik, may very fairly, in the rough manner followed by the Chinese pilgrims, be described as lying towards the north-west. And the surroundings of the town, which has been a place of importance from considerable antiquity, answer in detail to the description given by Hiuen Tsiang. It is on the Gôdāvarī, which, anywhere along its course, is always counted as one of the great rivers of India. Within a distance of six miles on the south-west, there is the Pāṇḍu-lēṇa group of Buddhist caves, in which we may locate the *saṃghārāma* mentioned by the Chinese pilgrim. And finally, as regards the *stūpas* spoken of by him, one, at any rate, still exists,—near a small water-fall on the Gôdāvarī, about six miles west of the town.<sup>5</sup>

In conclusion, I would remark that, in my opinion, the country which Hiuen Tsiang has described might have been called more properly Kuntala (in Mahārāshṭra),—rather than Mahārāshṭra itself. To allow for the number of ninety-nine thousand villages, whether actual or traditional, which the Aihole inscription allots to the three divisions of it, each called Mahārāshṭraka, the Mahārāshṭra country proper must, I think, have extended on the north up to the Narmadā, and on the east and north-east far beyond Ajaṇṭā. What Hiuen Tsiang was describing is really the kingdom of Pulikéśin II., or part of it. Now, the later Western Chālukyas of Kalyāṇi were specially known as "the lords of Kuntala." The dominions of their predecessors of Bādāmi appear to have coincided very much with their own dominions. And the existence of the Kuntala country may certainly be taken back to at least the time of Hiuen Tsiang; for it is mentioned, as a well-established and principal territorial division, in an inscription at Ajaṇṭā,<sup>6</sup> which, though possibly not quite so early as the period of Hiuen Tsiang, is at any rate not very much later in date. It is, moreover, mentioned there under circumstances which suggest the inference that the Ajaṇṭā caves were themselves in Kuntala.

It may be added that the given distance of about 410 miles to the south-east from Nāsik takes us to a very likely place indeed, Karṇṭh, as the capital of the country of Kong-kin-na-pu-lo. The actual distance here is, as near as possible, 403 miles, to the south-east. And, on the assumption, which appears to be correct, that the distances given by Hiuen Tsiang are always the distances from capital to capital, the distance and direction to Karṇṭh from

<sup>4</sup> The same meaning may, I think, be given to Mr. Beal's translation, by inserting a comma after "west." And very possibly he intended such a comma to be understood. But, as it stands, his sentence is decidedly enigmatical.

<sup>5</sup> *Gazetteer of the Bombay Presidency*, Vol. XVI., Nāsik, p. 539. It is there called a "burial mound;" but the details of the description shew it to be an undeniable *stūpa*.—To obviate unnecessary questioning, it may be stated that, in spite of its being a Buddhist site, and one, too, on the line of his route, Nāsik is nowhere mentioned by name by Hiuen Tsiang. So there is no objection of that kind,—*viz.* that he refers to it in any other connection,—against the identification for which I decide.—The matter seems to me so obvious, that it appears curious that no one has already hit on the true solution. But it probably required what I have been able to give it,—personal consideration on the spot.

<sup>6</sup> *Archæol. Surv. West. Ind.* Vol. IV. pp. 126, 127.—In an earlier time still, the name of Kuntala occurs in Varāha-mihira's *Bṛhat-Saṃhitā*, xvi. 11.

Conjeveram, *vis.* about 232 miles to the north-west-by-north, seem to answer sufficiently well to the statement made by the Chinese writers, that the capital of *Kong-kin-na-pu-lo* was about 2,000 *li*, or approximately 333 miles, to the north-west from Kāñchi, *i.e.* Conjeveram.<sup>7</sup>

### DANISH COINS FROM TRANQUEBAR.

BY E. HULTZSCH, PH.D.; BANGALORE.

The seaport of Tranquebar is situated in the Māyavaram tālukā of the Tanjore district, 18 miles north of Negapatam. The only ancient Hindū building in it is a Saiva temple, which is partially washed away by the sea. This temple contains three Tamiḻ inscriptions:—

No. I.—An inscription which is dated in the 37th year of the reign of the Pāṇḍya king Kō-Māra-varman, (*alias*) Tribhuvanachakravartin Kulasēkharadēva.

No. II.—An inscription which is dated on the 20th day of the month of *Kārttigai* of the cyclic year *Prabhava*, and which records a gift by a certain Irāmaiyar Ayyaṇ, who was the agent of “the glorious Achchudappa-Nāyakkar A[y]yaṇ.” According to the *Tanjore Manual*, pp. 750 ff., Achyutappa was the name of the second of the four Nāyaka rulers of Tañjāvūr. If he is meant, the date of the inscription would correspond to A. D. 1627.

No. III.—An inscription which is dated<sup>2</sup> in A. D. 1783, and which records that a certain Āpaduddhāraṇa-Setṭi, the son of Subrahmaṇya-Setṭi, erected a flagstaff (*dhvajastambha*) and laid the pavement (*talaviśai*) of the temple.

The two last inscriptions call the temple Māsīlāmaṇi-lāvara, while in the first, it is called Maṇivaṇṇīśvara, and Tranquebar itself “*Saḍaṅgappāḍi*, *alias* Kulasēgarappattinam (*i. e.* the city of Kulasēkhara).” The modern Tamiḻ designation of Tranquebar, *Taraṅgampāḍi* (*i. e.* “the village of the waves”), is evidently a corruption, produced through a popular etymology, of the form which occurs in Kulasēkhara’s inscription, *Saḍaṅgappāḍi*.<sup>3</sup> The intermediate form *Taḍaṅgappāḍi* appears to be scribbled between lines 4 and 5 of the inscription No. II.

A large number of deserted buildings in the European style, the fort of “Dansborg,” and the tombstones with Danish epitaphs in the cemetery remind the visitor of this Indian *Pompeii* that it used to be the seat of the Government of a Danish colony. The Danes established an East India Company during the reign of Christian IV. in A. D. 1616.<sup>4</sup> Their first ship, the “Oeresund,” which left Denmark in August 1618, in charge of Boelant Crape, a Dutchman

<sup>7</sup> Beal, *loc. cit.* p. 253 and note 38. The *Si-yu-ki* says “north-wards;” and Hwui-li, “north-west.”—Someone or other has, doubtless, already commented on the curious appearance which the word *Koṅkaṇāpura* presents, as the name of a country. The Chinese transliteration *kong-kin-na* might also represent the Sanskrit *kuṅkaṇa*, ‘a bracelet,’ or the Kanarese *keṅgaṇṇu*, ‘red eye,’ which occurs in *keṅgaṇṇavakki*, ‘the black Indian cuckoo, having red eyes.’ But the country lies so much in the direction of the province which in later records is called, with reference to the actual or traditional number of its villages, the Gaṅgavāḍi Ninety-six-thousand, and which may very well have included Karṇāṭ, that I cannot help thinking that, in the Chinese *Kong-kin-na-pu-lo*, we may find the word Gaṅga or Koṅgaṇi. With Gaṅga for *kong-kin*, it is not easy to say what *na-pu-lo* can represent; unless it may be the Sanskrit *nāpura*, ‘an anklet,’ or *naḍvala* (also written *navala*), ‘abounding with reeds, a reed-bed.’ With Koṅgaṇi for *kong-kin-na*, we might, if Koṅgaṇi can be shewn to be the ancient name of any river, take the whole word to be either Koṅgaṇipūra, ‘(the country of) the floods of the Koṅgaṇi,’ or Koṅgaṇipāra, ‘(the country of) the fords of the Koṅgaṇi.’—There was also a country named Koṅga, which is suggested to be the modern Koḍagu or Coorg (*Mysore Inscriptions*, p. xli.). And this name, too, might be found in the Chinese word. But, if Koṅga is Coorg, it seems too far to the west for the country traversed by Hsien Tsiang.—Again, a Harihar inscription mentions a country named Koṅgaṇa (*id.* p. 70); it is distinct from the Koṅkaṇa, which is mentioned in the same passage.

<sup>1</sup> Nos. 75 to 77 of my *Progress Report for October 1890 to March 1891*; Madras G. O., 10th June 1891, No. 452, Public.

<sup>2</sup> The complete date of the inscription is:—“On the auspicious day, on which the *Uttirappāḍi* *dinakshatra* fell on Friday, the 30th day of the month of *Āvaṇi* of the *Sibhaskṛit* year, which was current after the Śālivāhana-Saka year 1775 (*read* 1705) and the Kaliyuga year 4884.”

<sup>3</sup> *Saḍaṅgaṇ* appears to be used in the sense of *śaḍ-aṅga-vid*, ‘one who knows the six Aṅgas (of the Vēda).’ With *Saḍaṅgampāḍi* compare the term *chaturvēdi-maṅgalam*, which is frequently employed in Tamiḻ inscriptions as the designation of an *agrahāra*.

<sup>4</sup> Pastor Fenger’s *History of the Tranquebar Mission*, Tranquebar 1868, p. 1.

by birth, was attacked by the Portuguese off the Coromandel coast and lost. The commander escaped with thirteen men to the court of Tanjore. Five other ships had left home in November 1618, in command of Ove Gedde, a Danish nobleman. Through the united efforts of Crape and Gedde, a treaty between Denmark and Achyutappa, the Nāyaka of Tanjāvūr, was concluded in November 1620. By this treaty, the Nāyaka ceded Tranquebar with fifteen neighbouring villages, — a strip of land of  $1\frac{1}{2}$  hours breadth and 2 hours length, — against an annual tribute of about Rs. 4,000.<sup>5</sup> Having laid the foundation of the fort of Dansborg, Gedde returned to Denmark, while Crape remained in charge of the new settlement. With one interruption (A. D. 1808 to 1814) the Danes continued to hold Tranquebar for more than two centuries until 1845, when it was purchased by the British. Since then, Tranquebar has lost its commercial importance to Negapatam, a former Dutch port,<sup>6</sup> which enjoys the advantage of being connected with the main-line of the South Indian Railway by a branch from Tanjore.

As appears from Mr. Neumann's great work on *Copper Coins*<sup>7</sup> and Mr. Weyl's *Catalogue of the Fonrobert Collection*,<sup>8</sup> the Danes issued a large number of types of colonial coins, most of which, however, are now rare or not procurable at all. A few years ago, Messrs. T. M. Ranga Chari and T. Desika Chari published the contents of their collection.<sup>9</sup> Through the kind offices of the Rev. T. Kreussler, who continued for some time to purchase on my account all coins which could be obtained at and near Tranquebar, I have since acquired a fairly representative collection, which is the subject of this paper. The abbreviations N, W, and R refer to the above-mentioned treatises of Mr. Neumann, Mr. Weyl, and Messrs. Ranga Chari and Desika Chari, respectively. For the preparation of the plaster casts, from which the accompanying Plate was copied, I am indebted to the kindness of Mr. B. Santappah, Curator of the Mysore Government Museum at Bangalore.

#### I.—CHRISTIAN THE FOURTH.

(A. D. 1588 to 1648.)

No. 1. Lead. Weight,  $64\frac{1}{2}$  grains.

(N. 20646; W. 2802.)

Obv. C with 4 enclosed (the monogram of the king), surmounted by a crown.

Rev. { [I. B.]  
CAS  
1645

This specimen is valuable on account of its complete date; on the copy noticed by Neumann, the last figure is missing, and the reverse of Weyl's copy is illegible. The letters I. B. on the reverse are supposed to stand for T. B., an abbreviation of the mint-town, Tranquebar; see Neumann's remark on his No. 20672. *Cas*, and *Kas* on later Danish coins, represents, — like the Anglo-Indian "cash," — the Tamil word *kāṣu*, 'a coin.'

#### II.—FREDERICK THE THIRD.

(A. D. 1648 to 1670.)

No. 2. Copper. Average weight,  $12\frac{1}{2}$  grains.

(N. 20648; R. 1.)

Obv. F 3, crowned.

Rev. The Norwegian lion.

Neumann refers to a similar coin (N. 20647) with the date ANNO 1667 on the obverse.

<sup>5</sup> See Dr. Germann's *Johann Philipp Fabricius*, Erlangen 1865, p. 87.

<sup>6</sup> On the Dutch copper coins of Negapatam (Nāgapattanam) and Pulicat (Palavērkāṭu) see Mr. Neumann's *Copper Coins*, Vol. III. p. 60 f. and Plate xlvii.

<sup>7</sup> *Beschreibung der bekanntesten Kupfermünzen*, Vol. III. Prag 1863, pp. 73 ff.

<sup>8</sup> *Verzeichniss von Münzen und Denkmünzen der Jules Fonrobert'schen Sammlung*, Berlin 1878, pp. 193 ff.  
*Indo-Danish Coins*; *Madras Journal of Literature and Science* or the Session 1888-89.

## III.—CHRISTIAN THE FIFTH.

(A. D. 1670 to 1699.)

No. 3. Lead. Weight,  $35\frac{1}{2}$ ,  $36\frac{1}{2}$ ,  $76\frac{1}{2}$  grains.

(N. 20668; W. 2803-4).

Obv. C 5, linked and crowned.

Rev. D O C, linked and crowned.

The letters D O C are the initials of "Dansk Ostindisk Compagni" (Danish East-Indian Company). According to Neumann, a lead coin of different type (N. 20661) bears the date 1687 on the obverse.

No. 4. Copper. Weight,  $11\frac{1}{4}$  grains.

(N. 20668; R. 4.)

Obv. Same as No. 3.

Rev. Blank.

No. 5. Copper. Average weight,  $13\frac{1}{2}$  grains.

(N. 20662-3; R. 2.)

Obv. Double C 5, linked and crowned; 8 on the left, and 9 on the right. Other specimens have 9 on the left, and 0 or 1 on the right.

Rev. D O C, linked and crowned; W on the left, H on the right, and VK below.

The figures 89, 90 and 91 on the obverse are abbreviations of the dates 1689, 1690 and 1691. According to Neumann, the letters W. H. V. K. on the reverse are the initials of the Danish officer who issued the coin.

No. 6. Copper. Average weight,  $12\frac{1}{2}$  grains.

(N. 20664-7; W. 2809-10; R. 3.)

Obv. Double C 5, linked and crowned.

Rev. D O C, linked and crowned; 1 on the left, 6 on the right, and 94 below. Other specimens have 92 or 97 below.

The figures on the reverse represent the dates 1692, 1694 and 1697. Neumann and Weyl also note the date 1693, R. the date 1699.

## IV.—FREDERICK THE FOURTH.

(A. D. 1699 to 1730.)

No. 7. Copper; *one cash*. Weight, 13,  $17\frac{1}{2}$  grains.

Obv. Double F 4, linked and crowned.

Rev. D O C, linked and crowned.

No. 8. Copper; *two cash*. Weight, 28 grains.

(N. 20671.)

Obv. Same as No. 7.

Rev. D O C, linked; 2 *Kas* below.

Neumann describes a four-cash piece, and both Neumann and Weyl a ten-cash piece of similar type.

No. 9. Copper. Average weight,  $12\frac{1}{4}$  grains.

(W. 2812; R. 5.)

Obv. A monogram, consisting of F and 4, crowned.

Rev. D O C, linked and crowned.

No. 10. Copper. Average weight,  $13\frac{1}{2}$  grains.

(N. 20673-4; R. 6.)

Obv. F 4, linked and crowned.

Rev. Same as No. 9.

## V.—CHRISTIAN THE SIXTH.

(A. D. 1730 to 1746.)

No. 11. Copper. Weight,  $17\frac{1}{2}$ , 19 grains.

(N. 20678; W. 2821.)

Obv. C with 6 enclosed, crowned; 17 on the left, worn on the right.

Rev. The Norwegian lion.

The figure 17 on the obverse is the first half of the date. Neumann notes the date 1730, and Weyl the date 1732.

No. 12. Copper; *one cash*. Average weight,  $12\frac{1}{2}$  grains.

(N. 20679; W. 2817.)

Obv. C with 6 enclosed, crowned.

Rev. D A C, linked and crowned.

The letters D A C, which from the time of Christian VI. take the place of D O C, are the initials of "Dansk Asiatisk Compagni" (Danish Asiatic Company).

No. 13. Copper; *one cash*. Weight, 10,  $12\frac{1}{2}$  grains.

(N. 20680.)

Obv. Same as No. 12, but not crowned.

Rev. Same as No. 12, but not crowned.

No. 14. Copper; *two cash*. Weight,  $23\frac{1}{2}$ ,  $30\frac{1}{4}$  grains.

(N. 20677.)

Obv. Same as No. 12.

Rev. Same as No. 12, with the addition of the figure '2' below.

No. 15. Copper; *four cash*. Average weight,  $40\frac{1}{2}$  grains.

(N. 20675-G; W. 2316; R. 3.)

Obv. Same as No. 12.

Rev. Same as No. 12, but '4' below.

No. 16. Copper; *four cash*. Weight,  $3\frac{1}{2}$  grains.

Same type as No. 15; but the letters C 6 on the obverse are reversed through a mistake of the engraver of the die.

## VI.—FREDERICK THE FIFTH.

(A. D. 1746 to 1766.)

No. 17. Copper; *four cash*. Average weight,  $36\frac{1}{2}$  grains.

(N. 20393; W. 2834; R. 9.)

Obv. F 5, linked and crowned.

Rev. D A C, linked and crowned; 17 on the left, 63 on the right, 4 below.

Neumann's No. 20682 and Weyl's No. 2332 have the different date 1761.

## VII.—CHRISTIAN THE SEVENTH.

(A. D. 1766 to 1808.)

No. 18. Silver; *one royalin*. Weight, 20,  $20\frac{1}{2}$  grains.

(W. 2842 ff.; R. 16.)

Obv. C with 7 enclosed, crowned.

Rev. The Danish coat-of-arms; 17 on the left, 73 on the right, 'I' ROYALIN above.

According to Weyl, the latest date is 1792.

No. 19. Silver; *two royalins*. Weight, 40 grains.

(W. 2839 ff.; R. 15.)

Obv. Same as No. 18.

Rev. The Danish coat-of-arms; [17] on the left, 74 on the right, ∴ 2 ∴ ROYALINER above.

According to Weyl, the earliest date is 1768, and the latest 1807.

No. 20. Copper; *one cash*. Weight, 9 grains.

(N. 20707-8.)

Obv. Same as No. 18.

Rev. D A C, linked and crowned; [1]7 on the left, 6 \* on the right, I (*i.e.* I Kas) below.

The fourth figure of the date is lost. Neumann notes the later dates 1777 and 1780,

No. 21. Copper; *two cash*. Weight, 17½ grains.

(N. 20706; W. 2851.)

Obv. Same as No. 18.

Rev. D A C, linked and crowned; [17] on the left, 67 on the right, 2 below.

Neumann notes the later dates 1770 and 1780.

No. 22. Copper; *four cash*, earlier type. Average weight, 36.9 grains.

(N. 20693-7; W. 2839a ff.; R. 12.)

Obv. Same as No. 18.

Rev. D A C, linked and crowned; 17 on the left, 77 on the right, 4 below. Other specimens have 67, 68 and 70 on the right.

No. 23. Copper; *ten cash*, earlier type. Weight, 89½, 98½ grains.

(N. 20685-8; W. 2840; R. 11.)

Obv. Double C 7, linked and crowned.

Rev. D A C, linked and crowned; below it, X. KAS (*for* KAS) [A<sup>o</sup>] (*i.e.* Anno) 1777. Another specimen has the date 1768. Neumann notes the intermediate dates 1770 and 1772.

No. 24. Copper; *four cash*, later type. Average weight, 36½ grains.

(N. 20698-705; W. 2859 ff.; R. 14.)

Obv. Same as No. 18.

Rev. { . IV .  
KAS  
1788

On this and other dies, the A of KAS looks like a V upside down. The earliest date is 1782, the latest 1807.

No. 25. Copper; *four cash*. Weight, 32 grains.

(N. 20701.)

Obv. Same as No. 18.

Rev. { [IV]  
KAS  
1786  
R

~~The letter R~~ is perhaps the initial of the Danish officer who issued the coin; compare No. 5.



No. 26. Copper; *four cash*. Weight, 39 grains.  
(W. 2855.)

Obv. Same as No. 18.

Rev. Same as No. 24, but VI instead of IV through a mistake of the engraver of the die. On the three specimens which have passed through my hands, the date is cut away; Weyl's specimen has [17]82.

No. 27. Copper; *ten cash*, later type. Weight,  $98\frac{1}{2}$  grains.  
(N. 20689-92; W. 2854 and 57; R. 13.)

Obv. Same as No. 18.

Rev.  $\left\{ \begin{array}{l} \cdot X \cdot \\ KAS \\ 1782 \end{array} \right.$

The latest date is 1790.

#### VIII.—FREDERICK THE SIXTH.

(A. D. 1808 to 1839.)

No. 28. Copper; *one cash*. Weight,  $9\frac{1}{2}$  grains.  
(N. 20730.)

Obv. FR (*i.e.* Fridericus Rex), linked and crowned; VI below.

Rev.  $\left\{ \begin{array}{l} \cdot I \cdot \\ KAS \\ 181[9] \end{array} \right.$

No. 29. Copper; *four cash*. Average weight, 38 grains.  
(N. 20714-29; W. 2871 ff.; R. 18.)

Obv. Same as No. 28.

Rev.  $\left\{ \begin{array}{l} \cdot IV \cdot \\ KAS \\ 1815 \end{array} \right.$

On some of the coins of the year 1817, the S of KAS is reversed through a mistake of the engraver of the die. The latest date is 1839. As remarked by Messrs. Ranga Chari and Desika Chari, p. 9, Frederick VI. did not strike any coins at Tranquebar during the earlier portion of his reign between the years 1808 and 1814, as the Indian colonies of Denmark were then in the temporary possession of the English.

No. 30. Copper; *ten cash*. Average weight,  $94\frac{1}{8}$  grains.  
(N. 20709-13; W. 2868 and 82; R. 17.)

Obv. Same as No. 28.

Rev.  $\left\{ \begin{array}{l} \cdot X \cdot \\ KAS \\ 1816 \end{array} \right.$

The latest date is 1839.

#### IX.—CHRISTIAN THE EIGHTH.

(A. D. 1839 to 1848.)

No. 31. Copper; *four cash*. Average weight,  $39\frac{1}{8}$  grains.  
(N. 20732-37; W. 2884-89; R. 20.)

Obv. CR (*i.e.* Christianus Rex), linked and crowned; VIII below.

Rev.  $\left\{ \begin{array}{l} \cdot IV \cdot \\ KAS \\ 184[1] \end{array} \right.$

The earliest date is 1840, and the latest 1845. Neumann (20731) and R. (19) note a ten-cash piece of 1842.

*Postscript.*

After I had passed the accompanying Plate for printing, I received from Mr. T. M. Ranga Chari, District Munsif of Trichinopoly, a specimen of the following coin of **Christian VI.**:—

**No. 32.** Copper. Weight, 17 grains.  
(N. 20681; W. 2818.)

Obv. Same as No. 13.

Rev. A monogram consisting of [T] and B.

The letters T B are an abbreviation of "**Tranquebar**"; see the remarks on No. 1. The monogram on the obverse of Neumann's and Weyl's specimens is surmounted by a crown, as on the obverse of No. 12.

NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, C. I. S.

(Continued from p. 98).

(2) On the writings of Tul'si Dās.

In my *Modern Vernacular Literature of Hindūstān*, I have given the following list of the poet's works which I had seen or heard of:—

1. *Rām-charit-mānas* (the well-known *Rāmāyan*).
2. *Gitābalī*.
3. *Kabittābalī*, or *Kabitta Rāmāyan*.
4. *Dōhābalī*.
5. *Ohhappai Rāmāyan*.
6. *Rām Sat'sai*.
7. *Jānakī Mangal*.
8. *Pārbatī Mangal*.
9. *Bairāgya Sandipinī*.
10. *Rām Lalā Nahachhū*.
11. *Bar'wē Rāmāyan*.
12. *Rāmāgyā (Rāmājñā)* or *Rām Sagunābalī*.
13. *Sankat Mōchan*.
14. *Binay Pattrikā*.
15. *Hanumān Bāhuk*.
16. *Rām Salākhā*.
17. *Kuṇḍaliyā Rāmāyan*.
18. *Kar'kā Rāmāyan*.
19. *Rōlā Rāmāyan*.
20. *Jhūl'nā Rāmāyan*.
21. *Krishṇābalī*.

Some of the above are certainly apocryphal, and the following information since acquired may be useful.

**Bandan Pāṭhak**, in the commencement of his commentary on *Rām Lalā Nahachhū*, says,—

*Aura barē khaṭa grantha kē*  
*Ṭikā rachē sujāna |*

*Alpa grantha khaṭa alpa-mati*  
*Birachata Bandana-gyāna ||*

'Other learned men composed commentaries on the six other greater works, and now Bandan, small-minded one that he is, composes, according to his knowledge, commentaries on the six smaller ones.'

Mahādēv Prasād has written a gloss on this commentary, and he illustrates Bandan Pāṭhak's statement by remarks, of which the following is an abstract.

'That is to say, Tul'sī Dās wrote twelve works, six greater and six lesser, as is proved by the verse of the well-known Paṇḍit Rām Gulām Dvivedī.

"The voice of The Holy Master Tul'sī, blissful to the pious, acceptable to the Almighty, delightful to the universe, composed the *Rām Lalā Nahachhū* (1), *Birāgasandīpinī* (2) and *Bar'vō* (3) pleasing the heart of the Lord. It sang the sweet *mangalās* of Pārvatī (4) and Jānakī (5), and composed the *Rāmāyā* (6) charming like the Cow of Plenty. After uniting *Dōhās* (*dōhā-bandh*) (7), *Kabittas* (8) and *Gītas* (9), it told the tale of Kṛishṇa (10), and fixed all subjects, (*i.e.* *omne scibile*) in the *Rāmāyan* (11) and the *Binay* (12)."

'Bandan Pāṭhak, in his *Mānas Sankāvalī*, says that he was a pupil of Chōp (or Chōpaī) Dās, who was a pupil of Rām Gulām, and, in another *Kabitta*, he says that Tul'sī Dās taught the *Mānas Rāmāyan* (*i.e.*, *Rām-charit-mānas*) to Rām Dās, who taught it to Rām Dīn Jyōtishī, who taught it to Dhanī Rām, who taught it to Mān Dās, who taught it to Rām Gulām. Rām Gulām's authority is therefore of considerable weight.<sup>1</sup>

'On the other hand, Paṇḍit Śēsh Datt Sarmā (*alias* Phanēs Datt), who (according to the *Mānasa Mayanka* was also a pupil-descendant of Tul'sī Dās, and whose authority is of equal weight), not only recognizes the work called the *Sat'sai*, which is not mentioned in Rām Gulām's list, as authentic, but has also written a commentary on it.'

There are, in my opinion, only two arguments in favour of the authenticity of the *Sat'sai*. The first is that mentioned above, that it was commented upon by Śēsh Datt<sup>2</sup>. The second is that it is possible, though improbable, that by, '*Dōhā-bandh*,' Rām Gulām Dvivedī meant the *Sat'sai*, which is written throughout in the *Dōhā* metre, and not the *Dōhābālī*. There can be no doubt that the collection of verses commonly known as the *Dōhābālī*, is not a poem consisting of one connected whole. It is a patchwork largely composed of *dōhās* extracted from other works of the poet. To show this, I have drawn up the following table, showing where each verse in the *Dōhābālī*, so far as identified, originally came from. It has been done with the help of native friends, especially Babu Rām Dīn Singh already mentioned. It is as complete as we could make it in default of full indexes of all the works of the poet.

<sup>1</sup> Bandan Pāṭhak has great authority. It must, however, be noted that Paṇḍit Sudhākar Dvivedī altogether denies this *Guru*-succession, and that the second *Kabitta* referred to above, is by him. He says that Tul'sī Dās had no disciples. If he had, they would have called themselves Tul'sīdāsīs, just as we have Kabīrpanthīs, Dārīyādāsīs and the like.

Rām Gulām Dvivedī belonged to Mirzāpur, and was born of a poor and ignorant family. He took service (*phēritāri*) under a cotton merchant and used to delight in studying the writings of Tul'sī Dās. At length his ingenious explanations of the *Rāmāyan* so charmed the *baniyās* who listened to him; that they subscribed together and appointed a place for him, where he could recite the poem to their heart's content. Finally, by hook or crook, they obtained for him old MSS. of the poet's works, from which he compiled a very correct text. He was a great Paṇḍit, and wrote a *Kabittābālī* and other works. His principal pupils were a blind metal worker (*kasārā*), who was the Chōpaī Dās above mentioned, and Lālā Chhakkān Lāl, whose name is frequently mentioned in this paper. According to other accounts, Chōpaī Dās was a *Sannyāsī* (*Giri*). Rām Gulām died in Sambat 1838 (1831 A. D.).

<sup>2</sup> In connexion with this, the following *Kabitta* by Kōdō Rām, a pupil of Jānakī Sarmā, the son of Śēsh Datt, may be noted.

*Mānasa* (1), *gītābālī* (2), *kabittābālī* (3) *bandī*, *kṛishṇagīta-abālī* (4) *gāī satasai* (5) *nīramāī hai* |  
*Pārabatī-mangala* (6) *kahi*, *mangala kahi Jānakī kī* (7), *Rāmāyā* (8), *nahachhū* (9) *anurāga-yukta*.  
*gāī hai* ||

*Bar'vō* (10), *bairāgyasandīpanī* (11) *bandī*, *binai-patṛikā* (12) *bandī jā meṁ prēmā parā chhūī hai* |  
*Mānasa-kabī-kōśa-mānī* *Tulasī kīlā tērō kāvya aīs nahīn kahi meṁ kōu kabi kē kavītā hai* ||

In this list the *Sat'sai* is substituted for the *Dōhābālī*.

*Explanation of Abbreviations.*

Ag. = Rāmāgyā.

Bai. = Bairāgya Sandipini.

Sat. = Sat'sai.

Rām. = Rām-charit-mānas (Bā = Bāl-kāṇḍ, A. = Ayōdhyā-k°, Ār. = Āranya-k°, Ki = Kishkindhya-k°, Su = Sundar-k°, Ln. = Lankā-k°, and Ut. = Uttar-kāṇḍ).

No. of verse in Dohābālī	Where found elsewhere.	No. of verse in Dohābālī	Where found elsewhere.
1	Ag. VII., 21* Bai. I.* Sat. I., 2.†	102	Sat. I., 59.
2	Ag. III., 7*	103	Sat. I., 60.
3	Ag. III., 14.	105	Rām. Bā. 29(b).
4	Ag. II., 35.	113	Rām. Ut. 72(a).
5	Ag. VII., 28.	114	Rām. Ut. 25.
6	Rām. Bā. 21.*	115	Rām. Ln. 47(a).
7	Sat. I., 30.	116	Rām. A. 87.
9	Rām. Bā. 20.	117	Ag. IV., 15.
10	Sat. II., 24.	119	Ag. IV., 13.
11	Rām. Bā. 26.	120	Ag. IV., 17.
13	Sat. II., 7.	121	Ag. IV., 16.
16	Sat. II., 11.	<del>122</del>	<del>Ag. IV., 28.</del>
20	Sat. I., 37.	123	Rām. A. 93.
24	Sat. I., 29.	124	Rām. Ki. 26.
25	Rām. Bā. 19.	125	Rām. Ut. 34.
26	Rām. Bā. 27.	126	Rām. Ut. 122(a).
28	Ag. V., 1.	127	Rām. Ut. 104(a).
29	Sat. II., 57.	128	Rām. Ut. 119(b).
30	Rām. Bā. 22.	129	Rām. Ln. 3.
31	Rām. Bā. 25.	130	Rām. Ln. Introduction.
32	Rām. Bā. 24.	131	Rām. Su. 46.
38	Of. 277. Sat. I., 107, Bai I., 15.	132	Rām. Ut. 61.
50	Rām. Bā. 29 (a).	133	Rām. Ut. 90(a).
52	Sat. I., 62.	134	Rām. Ut. 90(b).
54	Sat. I., 41.	135	Rām. Ut. 92(b).
57	Sat. I., 109.	137	Rām. Ut. 89(a).
69	Sat. I., 45.	138	Rām. Ut. 78(a).
78	Sat. II., 4.	139	Rām. A. 185.
79	Sat. II., 3.	145	Sat. II., 5.
91	Sat. VII., 124.	147	Sat. II., 1.
96	Sat. I., 55.	156	Rām. Ār. 30. (Kh. B., 64).
97	Sat. I., 56.	158	Ag. III., 35.
100	Sat. I., 57.	161	Rām. Ut. 19(c).
101	Rām. Ln. 2.	163	Rām. Su. 49(b).

\* For convenience, all references are to Chhakkān Lāl's one volume edition of the 12 works. The numbers vary slightly in different editions. When the variation is considerable I give also the numbering of the Khajūg Bilāś Press edition of Rām.; thus, Kh. B., 64.

† The edition of the Sat'sai referred to is that with Baij'nāth's commentary. There are often slight variations in the readings between the Sat'sai and the Dohābālī.

No. of verse in Dohābali.	Where found elsewhere.	No. of verse in Dohābali.	Where found elsewhere.
174	Ag. VI., 34.	264	Rām. Ār. 32(a) (Kh. B., 66(a)).
175	Ag. I., 21.	265	
179	Rām. Ut. 130(a).	266	Rām. Ār. 37 (Kh. B., 71).
181	Rām. Bā. 28(b).	267	Rām. A. 47.
184	Ag. VII., 14.	269	Rām. Ār. 40 (b) (Kh. B., 74(b)).
185	Rām. Ut. 22.	270	Rām. Ut. 73(a).
188	Sat. I., 28.	271	Rām. A. 180.
189	Rām. Bā. 265.	272	Rām. Ln. 77.
193	Rām. Bā. 32(b).	273	Rām. Ut. 118(b).
195	Rām. Bā. 31.	275	Rām. Ut. 89(b).
196	Rām. Bā. 10(b).	276	Rām. Bā. 140.
198	Sat. I., 43.	277	Cf. 38, Sat. I., 107, Bai I., 15.
199	Rām. A. 126.	278	Sat. I., 82.
205	Rām. A. 230.	279	Sat. I., 94.
206	Rām. A. 214.	280	Sat. I., 92.
209	Ag. IV., 23.	281	Sat. I., 83.
210	Ag. III., 27.	282	Sat. I., 91.
211	Ag. IV., 27.	283	Sat. I., 90.
212	Ag. VII., 17.	284	Sat. I., 86.
213	Ag. VII., 18.	285	Sat. I., 88.
214	Ag. III., 26.	286	Sat. I., 89.
215	Sat. I., 40.	287	Sat. I., 84.
217	Rām. A. 42.	288	Sat. I., 79.
218	Ag. VII., 19.	289	Sat. I., 80.
226	Ag. III., 19.	290	Sat. I., 85.
227	Ag. III., 20.	291	Sat. I., 87.
228	Ag. VI., 35.	292	Sat. I., 73.
229	Ag. VI., 22.	293	Sat. I., 74.
230	Ag. II., 22.	294	Sat. I., 75.
231	Ag. VII., 2.	295	Sat. I., 76.
232	Ag. III., 22.	296	Sat. I., 77.
233	Ag. V., 22.	299	Sat. I., 105.
237	{ Rām. Ki. Introduction.	301	Sat. I., 103.
238		302	Sat. I., 99.
241	Rām. A. 77.	303	Sat. I., 104.
242	Sat. I., 49.	304	Sat. I., 102.
247	Rām. A. 92.	306	Sat. I., 96.
252	Sat. II., 29.	308	Sat. I., 106.
256	Sat. II., 8.	309	Sat. I., 108.
259	Sat. IV., 23.	340	Rām. Ut. 33.
261	{ Rām. Ut. 70.	347	Rām. A. 280.
262		349	Sat. IV., 30.
263	Rām. Ut. 71(a).	364	Rām. Bā. 7(a).

No. of verse in Dohabali.	Where found elsewhere.	No. of verse in Dohabali.	Where found elsewhere.
369	Râm. Bâ. 6.	476	Sat. VII., 26.
370	Râm. Ut. 95(b).	477	Sat. VII., 28.
372	Râm. Bâ. 7(b).	478	Sat. VII., 116.
373	Sat. VII., 95.	479	Sat. VII., 29.
377	Sat. VII., 94.	480	Râm. A. 172.
378	Sat. V. 32.	481	Sat. VII., 30.
382	Sat. VII., 102.	484	Râm. Ln. 16(b).
384	Sat. VII., 96.	485	Sat. VII., 57.
386	Râm. Ut. 78(b).	486	Sat. VII., 31.
387	Sat. VII., 97.	487	Sat. VII., 32.
389	Sat. VII., 103.	488	Sat. VII., 33.
398	Sat. VII., 52.	490	Sat. VII., 34.
399	Sat. VII., 44.	492	Sat. VII., 35.
404	Sat. VII., 105.	494	Sat. VII., 36.
407	Râm. Ut. 39.	496	Sat. VII., 37.
413	Sat. VII., 106.	500	Sat. VII., 68.
414	Sat. III., 91.	503	Râm. A. 179.
420	Sat. VII., 54. Ag. VII., 23.	505	Sat. VII., 70.
421	Râm. A. 63.	506	Sat. VII., 71.
425	Sat. VII., 107.	507	Sat. VII., 11.
426	Sat. VII., 108.	508	Sat. VII., 10.
428	Sat. VII., 112.	509	Sat. VII., 72.
431	Sat. VII., 109.	510	Sat. VII., 73.
433	Sat. VII., 113.	512	Sat. VII., 74.
435	Sat. VII., 114.	514	Sat. VII., 75.
437	Sat. VII., 119.	516	Sat. VII., 76.
439	Râm. Bâ. 274.	517	Sat. VII., 77.
441	Sat. VII., 101.	518	Sat. VII., 78.
442	Sat. VII., 100.	519	Sat. VII., 79.
446	Sat. VII., 115.	520	Sat. VII., 80.
447	Sat. VII., 47 (46).	521	Sat. VII., 81.
449	Sat. II., 15.	522	Râm. A. 314.
450	Râm. Bâ. 159 (b).	523	Râm. A. 305.
451	Sat. VII., 39.	524	Râm. Sn. 37 (slight variation).
461	Ag. VII., 15.	525	Sat. VII., 82.
462	Ag. I., 17.	526	Sat. VII., 83.
463	Ag. I., 18.	527	Sat. VII., 84.
465	Sat. VII., 40.	529	Sat. VII., 85.
466	Sat. VII., 41.	530	Sat. VII., 86.
469	Sat. I., 54.	539	Sat. VII., 87.
470	Sat. VII., 129.	540	Râm. A. 70.
474	Sat. VII., 25.	541	Râm. A. 174.
475	Sat. VII., 27.	542	Râm. Ar. 5(a) (Kh B., 8(a)).



No. of verse in Dôhāvalī.	Where found elsewhere.	No. of verse in Dôhāvalī	Where found elsewhere.
543	Rām. Su. 43.	557	Sat. VII., 122.
545	Sat. VII., 88.	559	Sat. VII., 63.
547	Sat. VII., 120.	560	Sat. VII., 123.
548	Sat. VII., 121.	561	} Rām. Ut. 103(ba).
549	Sat. VII., 62.	562	
550	} Rām. Ut. 98.	565	Rām. Bā. 32(a).
551		567	Ag. VI., 25.
552	} Rām. Ut. 99.	569	Ag. III., 21.
553		572	Sat. VII., 125.
555	Rām. Ut. 100(b).		

It will thus appear that the *Dôhāvalī* is in great measure a collection of verses selected from other works of the poet, and that hence it can hardly be an original work by him. It is quite possibly an anthology selected by some later admirer. Its contents, too, justify this theory: for the separate *dôhās* (there are 572) have little connexion with each other, and the work in no way forms one connected whole.

It must however, be admitted that there is one very serious difficulty already alluded to, in the way of assuming that the work in *dôhā* metre referred to by Rām Gulām Dvivedī, is the *Sat'sai*. That is the date given in I, 21. It is most improbable that Tul'sī Dās should have used as a date the Current Sambat year, a thing which was not the custom in the North-West in his time, and which he does nowhere else, and it is also most improbable that he should have made a mistake in such a matter. This leads to the conclusion that, if the *Sat'sai* is genuine, at least that verse is an interpolation by a later writer, whose power of imitating his master's style was greater than his knowledge of astronomy.

Pandit Sudhākar Dvivedī points out to me that the style also of the *Sat'sai* differs considerably from that of undoubted works of Tul'sī Dās. The *dôhās* in it which also occur in the *Dôhāvalī* (some 127 in number) are in his style, but the rest present many points of difference. The first *dôhā*, or invocation, is in a form never used by the poet, and words occurring in the poem, such as, *khasama*,<sup>3</sup> (i, 65), *papīharā* (i, 81), *khatā* (ii, 9), *nīramôkha* (ii, 13), *jagatra* (ii, 40), *agata* (in some copies), *giraha* (ii, 46), *bastī* (ii, 55), *puhumi* (ii, 58), *apagata khē* (ii, 80), *guru-gama* (ii, 81), *ahanisa* (ii, 92), *punah* (iv, 99), *mānild* (vii, 110), *hamāna* (vii, 111), are never found in these forms in his acknowledged works. So also, the whole of the well-known third *sarga* with its enigmatical verses is self-condemnatory. Tul'sī Dās, according to tradition, strongly condemned *kūṭa* verses like these, and blamed Śūr Dās for writing such. The subject matter is no doubt Tul'sī Dās's. The teaching and philosophy are his, but the whole language betrays the hand of an imitator.

For these reasons, the best Banāras pandits of modern times deny the authenticity of the *Sat'sai*. As regards Śēsh Datt, they say, he wrote before its genuineness was questioned, and hence the fact that he wrote a commentary to it has small force as an argument. The best authorities of the present day consider that it is the work of some other Tul'sī Dās, probably a Kāyasth of that name, who, some say, lived in Ghāzīpur. The main difference between his teaching and that of the older poet of the same name is, that he inculcates more than the latter the worship of Sītā, and hence commenced his work on the festival of her birth. This is explained by the supposition that he was originally a Śākta before becoming a Vaishṇava and that his new belief is coloured by his former predilections. He borrowed numerous verses

<sup>3</sup> But *khasama* also occurs in K. Rām., Ut., 24, 4.

of the older poet in his composition. Paṇḍit Sudhākar Dvivēḍī informs me that his own father was a pupil, in the *Rāmāyaṇa*, of the Chhakkan Lāl already mentioned, and that he himself had learned many things from him. Chhakkan Lāl told him many times that his preceptor's, Rām Gulām Dvivēḍī's, opinion was that the *Sat'sai* was certainly not composed by the great Tul'sī Dās.

My own opinion is that the authenticity of the *Sat'sai* is at least doubtful. There is much to be said on both sides. The date, if the verse in which it occurs is genuine, is certainly against the authenticity, so is the style, and so is the opinion of many native scholars. A fact, which also lends strength to this side, is that if we take the date as a Sāka and not as a Vikrama year, the week-day comes right, but the year A.D.<sup>4</sup> will be a century later than the time of Tul'sī Dās. On the other hand, the authenticity of the *Sat'sai* was not impugned till the time of Rām Gulām Dvivēḍī, who died in 1831 A.D. The fact of the large number of *dōhās* which are common both to the *Dōhāvalī* and the *Sat'sai* must be considered. The author of one must have borrowed from the other, and the question is which did so. If the author of the *Sat'sai* borrowed *dōhās* from the older Tul'sī Dās to suit his purpose, why did he borrow only from the *Dōhāvalī*, and, with one or two exceptions, only those verses in the *Dōhāvalī* which are not found elsewhere in the poet's works. We should have expected the author of the *Sat'sai* to have borrowed freely from the thousands of other *dōhās* written by Tul'sī Dās, and yet he does not borrow one except from the *Dōhāvalī*. On the other hand, the *Dōhāvalī* admittedly borrows freely from every work of Tul'sī Dās in which *dōhās* occur, from the *Rāmāgyā*, the *Birāg Sandipinī*, and the *Rām-charit-mānas*, besides containing 127 verses occurring in the *Sat'sai*. A priori therefore, it would appear more probable that the author of the *Dōhāvalī* borrowed from the *Sat'sai*, rather than that the author of the *Sat'sai* borrowed from the *Dōhāvalī*. I cannot get over the violent improbability that the author of the *Sat'sai*, if a plagiarist, should have committed plagiarism only on the *Dōhāvalī*, and not on the other greater works of the poet, and that, in committing this plagiarism, he should have carefully selected only those verses in the *Dōhāvalī* which are not themselves borrowed from elsewhere.

The *Dōhāvalī* not only bears on its face proof of its being a cento of verses taken from other poems of the master, but is stated to be so by tradition. It is said to have been compiled by Tul'sī Dās himself, at the request of the great Tōḍar Mall. It was composed, partly of new *dōhās*, and partly of verses selected from his earlier works, as a sort of short religious manual. It was therefore compiled after June 4th, 1593 A.D., the alleged date of the composition of the *Rāmājñā*,<sup>5</sup> the latest of the works from which he quotes, and before 1623, the year of his death. As Tōḍar Mall died in 1589 A.D., the tradition that the work was composed at his suggestion may not be true.<sup>6</sup>

On the whole, I am inclined to believe that at least a portion of the *Sat'sai* was written by our Tul'sī Dās, that from the poem, as he wrote it, he selected *dōhās*, which he inserted in the *Dōhāvalī*, and that the *Sat'sai* is not entirely a modern work, consisting partly of verses stolen from the latter. Possibly, or rather certainly, it has undergone great changes at the hands of a later author, perhaps also named Tul'sī Dās. This later author may have even given it the name of the *Sat'sai*, jealous that his master should not have the credit of having written a *Sat'sai*, as his great rival Śūr Dās had done. Possibly the whole of the third *Sarga*<sup>7</sup> is an interpolation. Although Rām Gulām Dvivēḍī denied its authenticity he was certainly an admirer of the poem, for there is a copy of it in his handwriting in the library of the Maharajah of Banāras.<sup>8</sup>

<sup>4</sup> The corresponding date is Thursday May 5th, 1720.

<sup>5</sup> See, however, notes to pp. 96, 97 *ante*. As Paṇḍit Sudhākar Dvivēḍī maintains that this is the date of the copying of the MS., and not that of the composition of the poem, the above statement is possibly incorrect.

<sup>6</sup> Since the above was written I have seen a very old MS. of the *Dōhāvalī*, which does not contain any verses quoted from the *Rāmājñā*. These verses are hence a subsequent addition. This fact modifies the statements made above.

<sup>7</sup> Not a single *dōhā* in the third *Sarga* is found in the *Dōhāvalī*.

<sup>8</sup> So I am informed by Paṇḍit Sudhākar Dvivēḍī.

The authorised list of the canonical works of Tul'si Dās may therefore be taken as follows :—

A. The six lesser works—

- (1) Rām Lalā Nahachhā.
- (2) Bairāgya Sandipinī.
- (3) Barawē Rāmāyan.
- (4) Pārbati Mangal.
- (5) Jānaki Mangal.
- (6) Rāmājñā.

B. The six greater works—

- (1) Dōhābālī (or Sat'sai.)
- (2) Kabittā Rāmāyan also called Kabittābālī.
- (3) Git Rāmāyan also called Gitābālī.
- (4) Kṛishṇāvalī also called Kṛishṇagitābālī.
- (5) Binay Pātrikā.
- (6) Rāma Charita Mānasa, now called Rāmāyan.

The above is the order in which they are given by Rām Gulām Dvivedī, and in which they are printed in the convenient *corpus* of the collected works of Tul'si Dās, published from Rām Gulām's manuscripts by Lālā Chhakkān Lāl Rāmāyānī.<sup>9</sup> This edition, however, gives the *Dōhābālī*, and not the *Sat'sai*.

(To be continued.)

## THE KUDOS OF KATHA AND THEIR VOCABULARY.

BY BERNARD HOUGHTON, C.S.

Appended is a short list of the more common words in the language of the Kudōs of Kathā (Kabhā), which has been kindly furnished to me by Mr. J. Dobson, District Superintendent of Police at Kathā. The words selected are those used in the well-known vocabularies of Mr. Brian Hodgson, though a few of the postpositions and adverbs, which experience shows to vary excessively in the Tibeto-Burman dialects, have been designedly omitted. Mr. Dobson took the precaution to record the word-sounds both in English and Burmese characters, so that no difficulty has been experienced in reproducing his spelling of the Kudō words by the usual system of transliteration. The possibility, moreover, of clerical errors has been reduced to a minimum.

The Kudō tongue is not one of those included in the list of frontier languages, for which prizes are given on examination, and but little seems to be known about those who speak it, and who live principally in the Wunthō (Wunbō) sub-division of the Kathā District. It is clear, however, that they were there before the Shāns appeared in those parts, and that some of them have become absorbed into the Shān race. In fact, many of the latter living in Wunthō and its vicinity are called Shān-Kudōs in token of their mixed origin, but of this title they are somewhat ashamed, and generally try to make themselves out to be full-blooded Shāns.

It is possible that the *Census Report*, when it is examined, may give us some information as to the numbers, &c., of the Kudōs, though, owing to the late rebellion in Wunthō, it would seem to be doubtful whether any accurate statistics will be forthcoming. In the meantime the list of words now given throws some light on the ethnic relations of the Kudōs, and, to bring out these relations the more clearly, I have appended to each word those more closely related to it in the cognate languages. The general result is to show that the Kudōs belong to the Kachin-Nāga branch of the Tibeto-Burman family, and that they are therefore comparatively recent

<sup>9</sup> For those who wish to study the text alone, this edition will be found the most accurate, and the most convenient. It is published at the Saraswati Press, Banāras, by Bisēsar Prasad.

immigrants into Burma.<sup>1</sup> The evidence at present available points to the conclusion that this section of the race only arrived in Burma after the Burmese central authority had become somewhat established, and that these wild tribesmen, though superior in fighting qualities to the Burman, have been checked, if not forced back, by the superior power which comes from a centralised authority, even when imperfectly organised. The Kudô's would seem to have been an advance guard of the Kachin race, and, what between the Shâns and the Burmans, to have been rapidly deprived of the autonomy which they originally possessed. They have in fact been chiefly subjugated by the former of these two races, which, unable owing to the Burmese power to get an outlet to the South-west, forced one to the North-west, — a movement culminating in the irruption of the Ahoms into Assam.

A glance at the list of the words given will show that at the time the Kudô's left their Tibetan home they were in a very low state of civilisation, and could not in fact count up to more than 5, or at most 6. The numerals above 6, and probably also that number, have been obviously borrowed from one of the Shân family of languages. This is in curious contrast to the Chin-Lushais, who have their own numerals up to 100. The words for 'buffalo' and 'goat' have also been adopted by the Kudô's after their arrival in Burma, but it is evident that previously they had pigs, fowls, and dogs, and that they knew of horses.

Apart from the above-noted general relationship of the Kudô's, my examination of the words given has led to the very interesting discovery that the Sâks, a small tribe living in the Valley of the Kulâdaing in Arakan, are, of all known tribes, the most closely related to the Kudô's, and that, in fact, it can scarcely be much more than 100 years since they formed one people. The list of Sâk words given in Hodgson's *Vocabulary* is unfortunately incomplete, but the resemblances to the Kudô words now given are so striking, — in several cases the Sâk furnishes the only parallel to the Kudô word, — as to show that they must have at one time formed one people, and that the period of separation cannot have been very long ago. This is the more remarkable as the Sâks live now far away from the Kudô's, and are in fact surrounded by tribes of the Chin-Lushai race, from whom they probably received a rough handling before they reached their present habitat. The most probable explanation is that a portion of the Kudô's, driven forth by some *vis major*<sup>2</sup>, endeavoured to cross the hills to Nâga-land, but were unable to get through, or else lost their way, and, striking the head waters of the Kulâdaing, followed that river down to where they now live. They now form on the West of these hills, as the Kudô's do on the East, the most Southern extension of the Kachin-Nâga races. The result of this discovery is that the Sâks must be withdrawn from the Chin-Lushai branch and affiliated to Kachin-Nâga branch, (sub-section Kudô), of the Tibeto-Burman race.

As to the original habitat of the Kudô's, together with that of the Kachin-Nâga sub-family generally, it is probable on the evidence before us that they came from North-Eastern Tibet, their route lying through the passes North of Bhamo. Their congeners in those regions would appear to be Gyarungs, Gyamis, Sokpas and Thochus, of which races but little is as yet known.

The first of these peoples is, it may be remarked, somewhat closely allied to the Karens, whose passage into Burma, though by the same route as the Kachin-Nâga immigration, was probably much anterior to it. The language of the Karens is very much corrupted, and *primâ facie* does not seem to be specially related to those of the Kachin-Nâgas. All, however, show a tendency towards the Chinese section of the family. I use this last expression advisedly,

<sup>1</sup> A proof of this can be seen in the word for 'moon,' which in almost all dialects of this sub-family is *da*, (with variations), instead of *la*, &c. Now in the Tibetan language, which was reduced to writing about 632 A. D., it is spelt *la wa* (ལ་བ་), which must be taken as representing the usual pronunciation of that time, and it is only since that that the sound has become corrupted into *da-wa*.

<sup>2</sup> *Vis major*, the immigration.

being convinced that Chinese, Tibetan, Burmese and the various cognate languages and dialects are all members of one great family, which, originating in Tibet or to the Northward, has spread itself East and South-East. Of all these languages the Chinese has become most corrupted in pronunciation, thus causing it for so long to be grouped apart from the others; but from the pronunciation of some of its better preserved dialects and from the restoration by modern scientists of its old sounds, it is easily shown that its most important roots are identical with the ordinary forms still existing in the Tibeto-Burman family proper. Justice, however, can hardly be done to the subject here, and I shall content myself now with a mere statement of this thesis, promising to return to the subject on a future occasion.

**AIR.**—*Halaung*. (Cf. Tib. *lung*, Serpa, Bhût. *lûng*, Ahom, Khamti, Laos, Siamese, *lôm*, Gara *lam-pâr*. *Ha* might stand for either *ka* or *k'a*, the former being the ordinary Tibeto-Burman prefix, the latter being a wide-spread root meaning 'sky,' but seeing that the words for 'hair' and 'head' have also the particle *ha*, it seems probable that in this case also it is merely the *ka* prefix).

**ANT.**—*Pun-sên*.<sup>3</sup> (Cf. Sâk *p'âm-si-gyâ*.)

**ARROW.**—*Talét*. (Has both the *ta* prefix and affix. Cf. Sâk *tolî* in *tolî-ma-lá*, Karen *plá*, and possibly Ahom *lem*, Khamti *lim*, Laos *lempün*. Perhaps allied with the Burmese *lê* 'a bow' and its cognate words. Compare Bodo *ba-lá*.)

**BIRD.**—*U*:*'sê-sa*. (*Ū* is evidently the root, the remainder apparently being added to distinguish birds in general from fowls, *q. v.* Cf. Tengsa-Nâga *usó*, Sâk, *wá-si*, Singpho *wu*, Angami-Nâga *te-vü*, Mikir, Namsang-Nâga *vo*, Mithan-Nâga, *ó*. Allied to the Tibeto-Burman root, *wá* = a fowl; cf. also Southern Chin *wu-mun*?, 'a pigeon,' &c.)

**BLOOD.**—*Sê*. (Cf. Singpho *sai*, Thochu *sá*, Manvak *shá*, Gyami, Horpa *syé*, Gyarung *ta-shá*, Sunwar *a-si*, Burmese, *wé*, Karen *broï*, Sâk *t'é*, Bodo *t'ô-i*.)

**BOAT.**—*Wá*:*'lî* (*lî* and *'wá* are possibly synonymous roots. The former is found in the forms *li* or *lá*, with or without the ordinary prefixes or affixes, in most of the languages of the Tibeto-Burman family. As to *'wá*, cf. Sâk *haw*, Khamti *hü*.)

**BONE.**—*Mák-kú*. (Cf. Murmi *nâk'á*, Newar *kwé*, Gyami *kú-thó*, Manyak *rú-k'ú*, Chinese coll. *kùk*, Kami *a-hü*. Possibly the *kó* or *jó*, in Tibetan coll. *rú-kó* 'a bone,' is not a servile but a form of this root in conjunction with the commoner *rú*.)

**BUFFALO.**—*Kyê*. (Cf. Ahom *k'rai*, Burmese *kywé*, Khamti, Ahom and Siamese *k'wai*, Sâk *kró*.)

**CAT.**—*Han-si*. (Cf. Sâk *haing*.)

**COW.**—*Mók*. (Cf. Sâk *t'a-múk*, Deoria-Chutia *mô-su*.)

**CROW.**—*U-lá*. (Cf. Mithan-Nâga *ok'á*, Sâk *wákká*, Singpho *kok'á*, Ahom, Khamti, Laos, Siamese *ká*. *Ká* appears in several of the Himalayan words for 'crow.' As to *u*, cf. under 'egg.'

**DAY.**—*Ya-á*. (Cf. Sâk *yat-ta*, Bur. coll. *yét*. Possibly connected with *yá* in *wan-yá* 'to be light,' *q. v.* It is noteworthy that this word has no connection with that for 'sun').

**DOG.**—*Kyá*. (This root runs through most of the cognate languages varying in form from the Chinese *k'üen*, and Burmese *k'wé* to the Southern Chin *úí*.)

**EAR.**—*Ka-ná*. (*ká* is the prefix. The root *ná* is found throughout the Tibeto-Burman family).

**EARTH.**—*Ka*. (Cf. Sâk *ká*, Namsang-Nâga, Bodo, Garo *há*, Karen *karw-ko*, Vayu *kó*, Singpho *n'ngá*, Sunwar *k'api*, Kiranti *bá-k'á*, Limbu *k'am*.)

**EGG.**—*U-di*. (Cf. Singpho *á-di*, Mithan-Nâga *oti*, Sâk *wa-ti*, Kiranti *u-ding*, Karen *di*, Limbu *t'in*, old Chinese *tan*, Mikir, Lepcha *ati*, Taungthu *dé*, Shandu, *a té*, Karen, Lushai *atúí*,

<sup>3</sup> The Burmese MS. shows the existence in Kudô of at least the heavy tone.

\* Vowel sound as in *air*.      <sup>5</sup> *ky* is apparently pronounced as *ch*. Cf. the usage in Burmese, S. Chins, &c.

Dhimal *túi*, Southern Chin, *a toi*. The prefixed *u* in Kudô, &c., doubtless stands for *ú*, a fowl. The root *ti* or *tú i*, &c., Mr. Hodgson would identify with the similar one for 'water' found in many of the Tibeto-Burman languages).

ELEPHANT.—*Akyí*. (Cf. Singpho *magwi*, Sâk *ukú*).

EYE.—*Mét-tu*. (*Mét* is the root which is found in different forms in all Tibeto-Burman languages. The nearest to Kudô is the Mikir *mêk*).

FATHER.—*Áwa*. (Cf. Singpho *wá*, Namsang-Nâga *va*. These two languages and Kudô are alone in possessing this word instead of the universal *pa*, *po*, &c. It is probably a softening of the latter.<sup>6</sup> If a comparison with the Dravidian languages be allowed, (I have already elsewhere shown a connection between these and the Tibeto-Burman family,<sup>7</sup>) the example of Yernkala *áva* throws light on the matter).

FIRE.—*Wan*. (Cf. Singpho *wan*, Namsang and Mithan Nâga *van*, Garo *wal*, Bodo *wat*, Sâk *bá-in*. This is again a notable variation from the usual root *mí* or *mê*. It is probably connected with Southern Chin *awá*, 'light,' Tib. coll. '*wé* 'light,' Chepang *wá-gô* 'dawn,' See 'light' *infra*).

FOWL.—*U*?. See 'bird,' *supra*.

FISH.—*Lóng-nga*. (*Lóng* perhaps refers to some particular kind of fish. The root *nga* in its various forms is found in most of the cognate languages).

FLOWER.—*Ba-pá*. (Evidently a reduplicated form of the root *pá*. Cf. Bodo *bé-p'a*, Southern Chin *p'á*, Shandu *apá*, Dhimal *abá*, Gâro *pá*, Karen *p'a*, Sâk *apán*, Burmese *pán*, Singpho *si-pán*, Karen *p'an*, Lushai *ni-pú*, Kami *pôn*, Miri *á-pun*).

FOOT.—*Ta-paut*. (*Ta* is perhaps the prefix. Cf., perhaps, Bodo *yá-p'á*. (See 'hand')).

GOAT.—*Gapé*. (Talaing *k'apa*, Sâk *kibi*, Shan *pá*. The Palaing word for 'goat' is not known, but if, as is possible, it is the same as the Talaing, the inference would be that the Kudôs had borrowed the word from them).

HAIR.—*Halóng-há*. (As to *halóng* see 'head.' Cf. Mithan-Nâga *k'o*, Nowgong-Nâga *ka*, Tengra-Nâga *ku*, Khari-Nâga *k'wá*, (perhaps) Singpho *kará*, Tib., Murmi, Takpa *krá*).

HAND.—*Tapang*. (*Ta* is perhaps the prefix. This is an example of the curious manner in which, as was first pointed out by Hodgson, the words for 'hand' and 'foot' run into each other in these languages. It is not easy to find any etymological relationships to this root, though it may possibly be connected with the following words for 'arm':— Southern Chin *bawn*, Lushai *bán*, Manip. *pám-bôn*, Shandu *bôpi*, Angami-Nâga, *bú*.<sup>8</sup>

HEAD.—*Ha-lang*. (*Ha* is the prefix. Probably a shortened form of *halóng* in *halóng-hú*=hair. (Cf. Chepang *tolong*, Magar *tálú*, Shandu, Kami, Lushai *lú*, Southern Chin *alü*).

HOG.—*Wág*. (This root is found in almost all Tibeto-Burman languages).

HORN.—*Yóngá*. (Cf. Namsang and Mithan Nâga *róng*, Garo *korong*, Singpho *rung*, Sâk *arúng*. This root with the meaning 'bone' is very common in the Tibeto-Burman family).

HORSE.—*Sabu*. (Cf. Sâk *sapú*, Newar *sála*, Tib., *sé*, Southern Chin *sé* or *sí*).

HOUSE.—*Kyin*. (Cf. Sâk *kyin*, Tib., Bhut., Chepang *k'yim*, Mikir *hém*, Karen *hi*, Limbu *him*, Burmese *im*, Manip. *yam*, Lushai, Southern Chin *in*. It is also found in many other cognate languages including, probably, Chinese *ké*).

IRON.—*Sin*. (Cf. Sâk *bain*, Deoria-Chutia *sung*, Bodo *churr*).

LEAF.—*P'un-tap*. (Cf. Sâk *puín-ták*).

<sup>6</sup> Compare Sâk *aba*, *ba-in* with Kudô *awa*, *wan*.

<sup>7</sup> *Essay on the Language of the Southern Chins and its Affinities*.

<sup>8</sup> An alternative derivation would make *ta* the root as in Sâk *atar*, *pauk* and *paung* being added to distinguish 'hand' from 'foot.'



- LIGHT.—*Wan-yá-ma*. (From the examples of verbs given below, *ma* or *mat* would seem to be the termination of the aorist or present tense in Kudô, and *wán-yá-ma* therefore = it is light.<sup>9</sup> See 'day' and 'fire,' *supra*).
- MAN.—*Ta-má-sat*. (*Má* is of course the well-known root meaning 'man,' *ta* being the prefix *Sat* is an affix peculiar to Kudô and probably has some meaning<sup>9</sup>).
- MONKEY.—*Kwě*. (Cf. Angami-Nāga *ta-kwi*, Sāk *kowuk*, Garo *kauwé*).
- MOON.—*Sadd*. (Cf. Sāk *vattá*, Singpho *sitá*, Manip. *tá*, Namsang-Nāga *dá*, Tib. coll. *dá-vá* corrupted from *z-lává*, Bhut. *dan*. *Sa* is perhaps an affix only, (cf. Sokpa *sárá*), but see under 'sun').
- MOTHER.—*Amě*. (This is a root found in all cognate languages, except Southern Chin and a few others, which have varieties of the root *nu*).
- MOUNTAIN.—*Kayá*.
- MOSQUITO.—*Pa'sit*. (Cf. Sāk *píchi*).
- NAME.—*Namě* (This is merely a corruption of the Burmese coll. *ná-me*, which in turn is derived from the Pāli).
- NIGHT.—*Nat-kyet*. (Cf. Sāk *hanáhé*; and as to *nat*, Mithan-Nāga *rang-nak*, Tablung-Nāga, *vang-niak*, Lepcha *sanap*).
- OIL.—*Salaw*. (Cf. Kami *sarau*, Lushai *sa'rēk*, Sāk *si-dāl*, Southern Chin *a'si*, &c.).
- PLANTAIN.—*Salá-shi*. (*Shi*=fruit. Cf., perhaps, Limbu *lá*).
- RIVER.—*Myit*. (Burmese colloquial. There is doubtless an indigenous word for 'stream.')
- ROAD.—*Lam*. (A very common root in the Tibeto-Burman family).
- SALT.—*Sám*. (Cf. Namsang-Nāga *sum*, Deoria-Chutia *sūn*, Sāk *sūng*, Singpho *jun*, Nowgong-Nāga *ma-tsü*. Probably ultimately related to the *cha* or *chi* root found in most cognate languages).
- SKIN.—*Salé*. (Cf. Burmese *baré* Dhimal *d'dlé*; (perhaps) Sokpa *sárá*).
- SKY.—*Hamě*. (*Ha* is perhaps a prefix, but see under 'air.' Cf. Southern Chin *amě-haw*, Thochu *makte*, Manyak *ma*, Burmese *mō*, Murmi *mū*, Gyarung *mūn*, Nāga *ke-mu*, a cloud.)
- SNAKE.—*Ka-p'ū*. (*Ka* is the prefix. Cf. Sāk *kapá*, Mithan, Tablung, and Namsang Nāga *pá*, Horpa *p'á*, Gare *dá-pá*, Sunwar *bá-sá*, Bhut., Lepcha *bō*, Magar *bul*, Tib. *brāl*, Lushai *rāl*, Manyak *brá*, Thochu *bāgi*, Southern Chin *p'aw*).
- STAR.—*U-ní-shi*. (Perhaps, Gyarung *tsi-ni*).
- STONE.—*Lóng-ká-shi*. (*Lóng* is the root, which is widely diffused in the Tibeto-Burmese family).
- SUN.—*Samět*. (Cf. Sāk *sa-mí*. As to *mět* see under 'sky.' *Sa* in this case would appear to be the root for 'sun' found in Bodo *shan*, Garo *san*, Dhimal *sa-ne*, Lepcha *sáchak*, but in Kudo it is found also prefixed to the word for 'moon').
- TIGER.—*Ka'sá*. (Cf. Sāk *ka-bá*, Namsang-Nāga *sa*, Deoria-Chutia *mesá*, Tablung-Nāga *sanu*).<sup>10</sup>
- TOOTH.—*Swá*. (Cf. Murmi *swá*, Sāk *abawá*, Burmese *bwá*, Thochu *swá*. Mithan-Nāga *vá*, Singpho, Sakpa, Newar, *wá*, Namsang and Tablung Nāga, *pá*).
- TREE.—*P'un-grun*. (Cf. Singpho *p'un*, Sāk *pūng-páng*, Deoria-Chutia *popon*, Bodo *bong-phang*).
- VILLAGE.—*T'én*. (Cf. Kiranti *téng*, Sāk *ting*, Mithan-Nāga *ting*, Tablung-Nāga *tying*, Tib. coll. *tōng*, Chinese coll. *tāng*).
- WATER.—*Wě*. (Cf. Newar *wá*, Sāk *ō*).
- I.—*Nga*.—This is a very common root in the Tibeto-Burman family, and elsewhere.

<sup>9</sup> Possibly the same word as the nam Sāk.<sup>10</sup> Query = tigress. *Sa*, 'a tiger' and *nu*, the feminine suffix.

THOU.—*Nank*. (Cf. Singpho, Burmese *nang*, Mikir, Magar *náng*, Lushai, *nangma*, Southern Chin *naung*, Chinese coll. *nin*, Gyami, Horpa *ni*, Manyak *nô*, Angami-Naga *no*. The root is also found in many other languages and dialects).

HE, SHE, IT.—*K'yin*. *Bin-ná-nú*. (Cf. Bodo *bí*, Miri *bu*).

WE.—*Ali-suda*. (This is a very anomalous form, and is evidently from a different root to the singular.)

YE.—*Hani*. (Cf. Limbu *k'eni*, Kiranti *k'ananin*.) Also Murmi *aini*, Sokpa *ch'ini*, Horpa *ni-ni*. Looking to these analogies I would derive this word from *ha* = thou, (Lepcha *hau* connected with Tib. coll. *k'é*, Tib. *k'yod*, &c.) and *ni* = thou (cf. *nank* above), the word thus being a reduplicated 2nd person, (though from two roots) — a sufficiently common method of forming the plural).

THEY.—*Anda*. (This differs again completely from the singular form.)

MINE.—*Alisuda*. (Probably a mistake for *nga*.)

THINE.—*Hani*. (For *nank*?)

HIS.—*Ami-shi-da*.

OURS.—*Ali-suda*.

YOURS.—*Hani*.

THEIRS.—*Andauk*.

ONE.—*Tanat*. (*Nat* is apparently a numeral auxiliary. As to *ta*, (cf. Burmese coll. *ta*, Mithan-Naga *átta*, Manyak *tábí*, Takpa *t'i*, Gyarung *ka-tí*, Limbu *tít*, Burmese *tach*.)

TWO.—*Krin-tet*. (*Tet*, as will be seen below, is a numeral co-efficient. Cf. Singpho *k'ong*, and perhaps Karen *k'i*).

THREE.—*Sum-tet*. (This root for three is very wide-spread, and needs no illustration.)

FOUR.—*Pi-tet*. (The servile has absorbed the initial letter of the root. Cf. Newar *pí*, Gyarung *plí*, Murmi *blí*, Garo, *brí*, Sák *pri*, Lushai, Lepcha *pali*, Mikir *p'ilí*, &c., &c. The root *li* is almost as common as *sum*.)

FIVE.—*Ngá-tet*. (*Ngá* or *ngó* for five is found in most Tibeto-Burman languages. In Southern Chinese it has the clipped form *ng'*.)

SIX.—*Kók-tet*. (Probably from the Shán *hók*. The real Tibeto-Burman root for this numeral appears to be *ruk*, so that if this is an indigenous word, the servile has displaced the initial letter of the root. The latter is very widely diffused.)

SEVEN.—*Set-tet*. (Cf. Chinese *sit*, Khamti *tset*, Kami *sé-ri*, Southern Chin *'si*, Gyami *ch'i*, Ahom *chil*, Singpho *si-níl*, Garo *si-ning*.)

EIGHT.—*P'et-tet*. (Cf. Ahom, Khamti, Laos *pet*, Siamese *pét*, Chinese coll. *pah* for *pat*. Possibly connected with Murmi, Gurung *pré*, which root (if *p* is a servile), appears in a good many of the Tibeto-Burman languages.)

NINE.—*Kau-tet*. (Cf. Ahom, Khamti, Siamese *kau*. This root in slightly modified forms appears in most languages of the family and in Chinese.)

TEN.—*Shim-nú*. (*Shim* is evidently the real root; *nú* = Khamti, Laos, Siamese *nung* = one. Cf. Ahom, &c., *sip*, Chinese coll. *shih*, Singpho, Gyarung *sí*, Sunwar *sa-shí*, Takpa *chi*, Murmi *chí-wai*.)

TWENTY.—*Son-nú*. (Cf. Laos *san-nung*, Ahom, Khamti *san*.)

THIRTY.—*San-shíp*. (Cf. Ahom *sam-sip*, Khamti, Laos, Siamese *sám-shíp*, Chinese coll. *san-shih*, Gyarung *ka-sám-sí*, Singpho *tum-sí*.)

FORTY.—*Shi-shíp*. (Cf. Ahom, &c., *sí-sip*, (Chinese coll. *ssu-shíp*.)

FIFTY.—*Há-shíp*. (Cf. Ahom, &c., *há-shíp*, Southern Chin *hawk-kyít*.)

ONE HUNDRED.—*Pauk-nú*. (Cf. Chinese coll. *poh* for *pok*; Ahom, Khamti *pdk*.)

EAT.—*Yók-mat*. (*Mat* or *ma* is probably the termination of the aorist.)

DRINK.—*U-wawn-mat*. (Cf. Sakpa *wá-á*, Karen *aw*.)

SLEEP.—*Elk-ma*. (Cf. Burmese coll. *ék*, Burmese *ip*, Limbu *ip-se*, Vayu *im*, Mikir, Kami. Southern Chin *í*.)

WAKE.—*Mi-li-ma*.

LAUGH.—*Ni-yók-ma*. (Cf. Chepang *ni*, Angami-Nāga *nū*, Bodo, Garo *mi-ni*, Singpho *ma-nūi*, Lushai, Kami, Southern Chin *noi*, Newar *nyu*, Taungthu *ngá*, Manipuri *nók*, Murmi *nyet*, Gurung *nyed*, Mikir *ingnēk*.)

WEEP.—*Hapma*. (Cf. Limbu *háb-é*, Garo *hép*, Bodo, Kiranti (one dialect), Manipuri *káp*, Southern Chin *kák*, Singpho *kráp-u*, Lushai *tap*, Newar *k'wó*, Nāga *kra*, Dhimal *kár*, Kami *k'á*.)

BE SILENT.—*Yá-p'yí-shí. nim*. (*Nim* is apparently the termination of the 2nd person singular of the Imperative; cf. Burman coll. *nin*, Burmese *nang*, Southern Chin *naung*.)

SPEAK.—*Tú-ta b'auk*. (Cf. as to *tú*, Namsang-Nāga *t'ú*, Burman *t'ú*, 'to reply.' As to *b'auk*, Sunwar *pák* and perhaps Ahom *pók*, Siamese *p'ut*.)

COME.—*Li*. (Cf. Dhimal, Gyami *lé*, Burmese *lá*, Manipuri *lák*, Kami *lan*, Southern Chin, Lushai, Taungthu *lō*, Magar *rá*.)

GO.—*Nang*. (Cf. Lepcha *nán*, Burmese *nang*, 'to cause to go, to drive'.)

STAND UP.—*Sap-nim*. (Cf. Singpho *tsap-u*, Nowgong-Nāga, Garo *chap*, Tengsa-Nāga *sep-tak*.)

SIT DOWN.—*T'ónnim*. (Cf. Burmese *t'aing*.)

MOVE, WALK.—*Tarak nang, lam ta-yang*. (*Nang* = to go; *lam* = a path.)

RUN.—*Ka-mat*. (Cf. Bodo *k'át*, Singpho *gagátu*, Karen *ghé*. Perhaps allied to the Burmese *ka* = to dance.)

GIVE { TO ME.—*nga-yan í*. (*An* is evidently the dative affix.)  
 { TO ANY.—*hí-yan í-yan*. The second *yan* in the second phrase is probably a mistake for *yang*, which is either the future particle or an alternative one for the aorist (see *infra*). *Í* is the root to give, the only analogy to it being the same word in Telugu. *Hí* is probable the Singpho *kí* (= *he*) a root found in several of the Tibeto-Burman languages.)

TAKE { FROM ME.—*Nga-het lang*. } (*Het* is a postposition. As to *lang*, cf. Tib. *lan*, Tib. coll.,  
 { FROM ANY.—*hí-het lang*. }  
 Bhut. *lén*, Mikir *long* 'to obtain,' Manipuri *lan*, Southern Chin *lō*, Kami, Shandu, Singpho Lushai *lá*, Chepang *lí*, Magar *lā-o*, Garo, Limbu *lé*, Angami-Nāga *lě* 'to accept, take'.)

STRIKE.—*Tan-nang*. (Cf. Old Chinese *táng*, Dhimal *dánghai*, Karen *tan-dú*, Tib. *dán*, Tib. coll., Serpa, Bhut., Magar *dāng*, Lushai, Southern Chin *deng*.)

KILL.—*Wan-shí-yang*. (*Wan* appears to be the root, and is perhaps allied to Bodo *wat*.)

BRING.—*Lai*. (Probably a shortening of *la* for *lang* = to take and *í* = to give.)

TAKE AWAY.—*La-nang*. (*La* for *lang* = to take, and *nang* = to go.)

LIFT UP, RAISE, BEAR, CARRY.—*Nga-an*.

HEAR.—*Tet-pu-ma*. (Cf. Namsang-Nāga, *tót-o*, Mithan-Nāga *a-t'ak*, Gurung *t'éd*.)

UNDERSTAND.—*Nga-min-shá-ha-ma*.

TELL, RELATE.—*Hé-yang*. (Cf. Southern Chin *han*, Kami *há*, Lushai *han* 'to abuse,' Burmese *haw* 'to preach,' Chinese coll. *hwá* Vayu *hát*, Old Chinese *gwat*.)

RED.—*Hama*. (Perhap Karen *gaw*.)

GREEN.—*Sin-pyí-pyí-nga-ma*. (It is not clear whether the root is *sin* or *pyí*. If the former it is allied with the Burmese *chin*, Singpho *ke-tsing*, &c., &c.)

LONG.—*Saut-ma*. (Cf. Southern Chin *sauh*, Mithan-Nāga *chó-ek*, Manyak *shá*, Angami-Nāga *hác*, Shandu *sí*, Lushai, Burmese coll. *shé*, Manipuri *sang*, Kami *shang*, Burmese *rañ*, Tib. *ring*.)

- SHORT.—*Tun-na*. (Cf. Singpho *ká-tún*, Tib. *t'áng*, Bhut. *tun*, Murmi *t'úm*, Magar *tún*, Kiranti *dúng*, Takpa, Gyami *t'óng*, Burmese *tó*.)
- TALL MAN.—*matamisa saut-ma*.  
 SHORT MAN.—*matamisa tun-na*. } (It will be noticed that *ma* is prefixed to the word for man.)
- SMALL.—*Asina*. (Cf. Singpho *katsi*, Burmese *si*, Karen *'sí*, Agami-Nāga *ka-ché*, Newar *chā-ga*, Chinese coll. *siao*.)
- GREAT.—*Tóm :-ma*. (Cf. Karen *dó*, Namsang-Nāga *a-dóng*, Takpa *t'én*, Lushai, Southern, Chin *t'au* 'to be fat'.)
- ROUND.—*Waing-waing nga-ma*. (From the Burmese. Probably an adverbial form,—see 'green'.)
- SQUARE.—*Lēṣṣaung*. (Burmese.)
- FLAT.—*Palat-k'ara*. (Perhaps, Serpa *lī-blīb*, Bhut. *le-blep*, Gurung *p'lē-bā*, Lepcha *lēp-bo*.)
- LEVEL.—*Nyi-tama*. (Burmese. Both the words, 'flat' and 'level' are apparently adverbs.)
- FAT.—*Tóm-ma*. See above, 'great.'
- THIN.—*Asina*. See above, 'small.'
- WEARY (BE).—*Naung-ma*. (Cf. Burmese *ñaung*.)
- THIRSTY (BE).—*Wē :- nga-ta-mat*. (*Wē* = water. *Ngata* is probably the Burmese *ngat*.)
- HUNGRY (BE).—*Yōh-k'aw-na*.

## MISCELLANEA.

## DATES FROM SOUTH-INDIAN INSCRIPTIONS.

*Ante*, Vol. XXI. p. 49, I have treated of some dates which, instead of quoting a lunar month, give us the sign of the zodiac in which the sun happened to be on the day intended by the date. I now find that this is a common practice in Southern India<sup>1</sup>; and to show this, I propose here to treat briefly of the dates of the inscriptions, edited by Dr. Hultzsch in *South-Indian Inscriptions*, Vol. I. I shall begin with the regular dates, and shall first take those which leave no doubt whatever that the months, referred to in the dates, are the solar months.

1.—On p. 111, an inscription on the east wall of the Sōmanāthēśvara temple at Paḍavōḍu is dated:—'On the day of (*the nakshatra*) Uttirāḍam (*i. e.*, Uttarāśadhā), which corresponds to the *yōga* Āyushmat and to Saturday, the thirteenth lunar day of the former half of the month of Simha of the *Sukla* year, which was current after the Śaka year 1371 (*had passed*).'

By the southern luni-solar system the year *Sukla* is Śaka 1371 expired, as stated in the date. In that year the *Simha-samkrānti* took place, and the solar month Bhādrapada began, 8 h. 30 m. after mean sunrise of the 30th July A.D. 1449. And the European equivalent of the date is Saturday, the 2nd August A. D. 1449, when the 13th *tithi* of the bright half ended 8 h. 43 m., and when the *nakshatra* was Uttarāśadhā for 10 h. 30 m., and the *yōga* Āyushmat for 4 h. 54 m. after mean sunrise. By the lunar calendar

this day was the 13th of the bright half of Śrāvaṇa, and therefore the month of Simha, *i. e.* Bhādrapada, quoted in the date, must be the solar month Bhādrapada.

2.—On p. 70, an inscription on a stone at Arappakkam is dated:—'On Wednesday, the twelfth lunar day of the latter half of the month of Kumbha of the *Akshaya-samvatsara*, which was current after the Śaka year 1488 (*had passed*).'

By the southern luni-solar system the year *Akshaya* (or *Kshaya*) is Śaka 1488 expired, as stated in the date. In that year the *Kumbha-samkrānti* took place, and the solar month Phālguna began, 7 h. 58 m. after mean sunrise of the 27th January A.D. 1567. And the European equivalent of the date is Wednesday, the 5th February A. D. 1567, when the 12th *tithi* of the dark half ended 20 h. 54 m. after mean sunrise. By the lunar calendar this was the 12th of the dark half of the *amānta* Māgha.

3.—On p. 85, an inscription on a stone, built into the floor of the court-yard of the Viriñchipuram temple, is dated:—'On Thursday, the day of (*the nakshatra*) Punarvasu, which corresponds to the seventh lunar day of the former half of the month of Mēsha of the *Saumya* year, which was current after the Śalivāha-Śaka year 1471 (*had passed*).'

By the southern luni-solar system the year *Saumya* is Śaka 1471 expired, as stated in the date. In that year the *Mēsha-samkrānti* took

<sup>1</sup> The same practice is still followed in Orissa. See *ante*, Vol. I. p. 64.

place, and the solar month Vaiśākha began, 19 h. 41 m. after mean sunrise of the 27th March A. D. 1549. And the European equivalent of the date is Thursday, the 4th April A. D. 1549, when the 7th *tithi* of the bright half ended 14 h. 44 m. and when the *nakshatra* was Punarvasu for about 17 h. 44 m. after mean sunrise. By the lunar calendar this was the 7th of the bright half of Vaiśākha, and the day thus belonged to both the solar and the lunar Vaiśākha.

4.—On p. 78, an inscription on the north wall of the Perumāḷ temple at Gāṅganār near Vēlūr is dated:—‘On the day of (the *nakshatra*) Rōhiṇi, which corresponds to Monday, the first lunar day of the former half of the month of Rishabha of the *Pramāthin* year, (which was) the 17th year of (the reign of) Sakalālōkachakravartin.’

According to Dr. Hultsch, the year *Pramāthin* must here be Śaka 1261 expired. In that year the *Vṛishabha-saṁkrānti* took place, and the solar month *Jyāishṭha* began, 9 h. 46 m. after mean sunrise of the 26th April A. D. 1339. And the European equivalent of the date is Monday, the 10th May A. D. 1339, when the first *tithi* of the bright half ended 11 h. 33 m., and when the *nakshatra* was Rōhiṇi for 7 h. 53 m. after mean sunrise. By the lunar calendar the day was the first of the bright half of *Jyāishṭha*, and it therefore belonged to both the solar and the lunar *Jyāishṭha*.

5.—On p. 104, an inscription on the south wall of a Maṇḍapa at the base of the Tirumalai rock is dated:—‘On the day of (the *nakshatra*) Uttirattādi (i.e., *Uttarabhadrapādā*), which corresponds to Monday, the eighth lunar day of the former half of the month of *Dhanu* of the *Ānanda* year, which was current after the Śaka year 1296 (had passed).’

By the southern luni-solar system the year *Ānanda* is Śaka 1296 expired, as stated in the date. In that year the *Dhanu-saṁkrānti* took place, and the solar month *Pauṣa* began, 20 h. 21 m. after mean sunrise of the 27th November A. D. 1374. And the European equivalent of the date is Monday, the 11th December A. D. 1374, when the 8th *tithi* of the bright half commenced 3 h. 41 m., and when the moon entered the *nakshatra* *Uttarabhadrapādā* 3 h. 17 m. after mean sunrise. By the lunar calendar this day fell in the bright half of *Pauṣa*, and it therefore belonged to both the solar and the lunar *Pauṣa*.

The four following dates (Nos. 6—9) do not work out properly.

6.—On p. 74, an inscription on a stone at Sattu-vāchchēri near Vēlūr is dated:—‘On Wednesday,

the thirteenth lunar day of the dark half of the month of *Makara* of the *Yuva-saṁvatsara*, which was current after the Śaka year 1497 (had passed).’

By the southern luni-solar system the year *Yuva* is Śaka 1497 expired, as stated in the date. And in that year the sun was in the sign *Makara*, or, in other words, the solar month *Māgha* lasted, from 4 h. 57 m. after mean sunrise of the 29th December A. D. 1575 to 15 h. 51 m. after mean sunrise of the 27th January A. D. 1576. During this time there was only one 13th *tithi* of the dark half, and this *tithi* lasted from shortly after sunrise of Thursday, the 29th December, to about the end of the same day, and it cannot in any way be joined with a Wednesday.—In my opinion, the word *Makara* of the date is probably an error for *Dhanu*; for the *Dhanu-saṁkrānti* of the same year took place 20 h. 36 m. after mean sunrise of Tuesday, the 29th November A. D. 1575, and a 13th *tithi* of the dark half ended on the following day, Wednesday, the 30th November, 5 h. 15 m. after mean sunrise. This day would belong to the solar *Pauṣa*, and by the lunar calendar to the *amānta* *Mārgaśīrṣa*.

7.—On p. 80, an inscription on the base of the *Īśvara* temple at Teḷḷūr near Vēlūr is dated:—‘On the day of (the *nakshatra*) *Tiruvōṇam* (i.e., *Śravana*), which corresponds to Monday, the fifth lunar day of the former half of the month of *Karkāṭaka* of the *Sādhāraṇa* year (and) the Śaka year 1353.’

By the southern luni-solar system the year *Sādhāraṇa* is Śaka 1352 expired (or 1353 current). And in that year the sun was in the sign *Karkāṭa*, or, in other words, the solar month *Śravana* lasted, from 23 h. 13 m. after mean sunrise of the 28th June to 10 h. 30 m. after mean sunrise of the 30th July A. D. 1430. During this time there was only one 5th *tithi* of the bright half, and this ended 17 h. 34 m. after mean sunrise of Tuesday, the 25th July, when the moon was in *Hasta* (13), not in *Śravana* (22), and which therefore clearly is not the day of the date.—In Śaka 1352 expired, the year of this date, the only fifth of the bright half on which the moon was in *Śravana* was Monday, the 20th November A. D. 1430, which by the northern calendar was *Mārga-sūdi* 5, and which also was the 22nd day of the solar *Mārgaśīrṣa*. Now, as the solar *Mārgaśīrṣa* of the north would in the south be called the month of *Kārttigai*, I am inclined to think that Monday, the 20th November A. D. 1430, is really the day of the date, and that in the date the word *Karkāṭaka* has been erroneously put for *Kārttigai*.

8.—On p. 108, an inscription at the *Ammaiap-pēśvara* temple at Paḍavēdu is dated:—‘To-day,

which is (*the day of the nakshatra*) *Révatī* and Monday, the seventh lunar day of the former half of the month of *Karkāṭaka*, which<sup>2</sup> was current after the Śaka year one thousand one hundred and eighty (*had passed*).<sup>7</sup>

In Śaka 1180 expired the sun was in the sign *Karkāṭa*, or, in other words, the solar *Śrāvaṇa* lasted, from 11 h. 5 m. after mean sunrise of the 27th June to 22 h. 21 m. after mean sunrise of the 28th July A. D. 1258. During this time there was one 7th *tithi* of the bright half, which commenced 3 h. 58 m. after mean sunrise of Monday, the 8th July, and ended 1 h. 46 m. after mean sunrise of Tuesday, the 9th July. Here we might feel inclined to assume that the *tithi* had been joined with the day on which it commenced; but on Monday, the 8th July, the moon was in *Hasta* (13) and *Chitrā* (14), not in *Révatī* (27).—Under any circumstances the date appears to contain an error, but what the exact error may be I am unable to decide. If the word *Karkāṭaka* of the date were a mistake for *Kārttigai*, the 7th *tithi* of the bright half would end on a Monday,—the 4th November A. D. 1258, which, by the northern calendar, was *Mārga-sūdi* 7 and also the 7th day of the solar *Mārgaśīrṣa*; but on that Monday the *nakshatra* was *Śravishtā* (23), not *Révatī* (27). Again, if in Śaka 1180 expired we were to search for a Monday on which the moon was in *Révatī* and on which also a 7th *tithi* ended, we should find this to have been the case on Monday, the 24th June A. D. 1258; but that Monday was the 7th of the dark half, and on it the sun was in the sign *Mithuna*.

9.—On p. 125, an inscription on a pillar in the Maṇḍapa in front of the Rājasiṃhavarṃśvara shrine at Kāñchipuram is dated:—‘On the day of (*the nakshatra*) *Tēr* (i.e., *Rōhini*), which corresponds to Tuesday, the seventh lunar day of the latter half of the month of *Makara* of the *Kilaka* year, which was current (*during the reign*) of Kambanna-udaiyar.’

According to Dr. Hultzsich, the *Kilaka* year must here be Śaka 1291 (current, or 1290 expired). In that year the sun was in *Makara*, or, in other words, the solar *Māgha* lasted, from 15 h. 27 m. after mean sunrise of the 26th December A. D. 1368 to 2 h. 21 m. after mean sunrise of the 25th January A. D. 1369. And during this time the 7th *tithi* of the dark half ended 7 h. 5 m. after mean sunrise of Monday, the 1st January A. D. 1369, when the moon was in *Chitrā* (14), not in *Rōhini* (4), and which clearly is not the day of the date.—I am unable to suggest any correction of this date, and can only say that during the solar

*Māgha* of Śaka 1290 expired the moon was in *Rōhini* at sunrise of Thursday, the 18th January A. D. 1369, which was the 10th of the bright half of the lunar *Māgha*; and that the whole year Śaka 1290 expired contains no Tuesday, either in the bright or in the dark half of a lunar month, on which the moon was in *Rōhini*.

10.—Differing from the above, a date on p. 84, from an inscription inside the front Gōpura of the Virūñchipuram temple, gives us the solar month, and both the day of that solar month and the lunar day, without stating, however, whether the lunar day belonged to the bright or to the dark half. Dr. Hultzsich translates the date thus:—‘On the day of (*the nakshatra*) *Anusham* (i.e., *Anurādhā*), which corresponds to Wednesday, the sixth lunar day, the 3rd (*solar day*), of the month of *Paṅguṇi* (i.e., *Phalguṇi*) of the *Viśvāvasu* year, which was current after the Śaka year 1347 (*had passed*).’

By the southern luni-solar system the year *Viśvāvasu* is Śaka 1347 expired, as stated in the date. The month of *Paṅguṇi* is the solar *Chaitra* of the northern calendar; and the *nakshatra* *Anurādhā*, joined, in or near *Phālguna*, with the sixth lunar day, shows that this sixth lunar day belonged to the dark half of the lunar month. In Śaka 1347 expired the *Mina-samkrānti* took place, and the solar *Chaitra* began, 15 h. 42 m. after mean sunrise of the 24th February A. D. 1426; and the European equivalent of the date is Wednesday, the 27th February A. D. 1426, when the 6th *tithi* of the dark half (of the *amānta* *Phālguna*) ended 20 h. 30 m., and when the moon was in *Anurādhā* for about 23 h. after mean sunrise.

Another date in Dr. Hultzsich’s volume (p. 60. verse 21), which also, like the dates 1—9, quotes a sign of the zodiac, may be omitted here, because it has been already treated by Dr. Fleet, *ante*, Vol. XIX. p. 426. But I would take this opportunity to say a few words about the date of the copper-plate in the possession of the Syrian Christians at Kottayam which was first given in this Journal (Vol. I. p. 229) by the late Dr. Burnell, and which has again been drawn attention to by Dr. Hultzsich, *ante*, Vol. XX. pp. 287 and 289. According to Dr. Hultzsich’s translation the date is this:—‘On the day of (*the nakshatra*) *Rōhini*, Saturday, the twenty-first of the month of *Mina* (of the year in which) Jupiter (*was*) in *Makara* (*within the time*) during which the sacred rule of the illustrious *Vira-Rāghava-chakravartin* . . . was current.’

Dr. Burnell, when writing about this date,

<sup>2</sup> The name of the Jovian year has evidently been omitted from this date through an oversight.



mentioned that he had shown it to the ablest native astronomer (K. Krishna Josiyār) in Southern India, and that in two days he received from him the calculation worked out, proving that the year of the date was A. D. 774, and that this was the only possible year. Now I am sure that the calculation which Dr. Burnell received from the native astronomer was correct, though Dr. Burnell, instead of saying A. D. 774, should have said A. D. 774-775; but A. D. 774-775 is not the only possible year. For I can myself point out two days either of which would suit the astronomical requirements of the date,—Saturday, the 10th March A. D. 680, and Saturday, the 11th March A. D. 775.

In Kaliyuga 3875 expired the *Mina-saṁkrānti* took place, and the solar Chaitra began, 14 h. 55 m. after mean sunrise of the 18th February, A. D. 680; and, accordingly, the 21st day of the month of Mina (or Chaitra) was Saturday, the 10th March A. D. 680. On that day the moon

entered Rōhiṇī about 6 h. after mean sunrise, and on the same day Jupiter was in the sign Makara, which it had entered on the 26th November A. D. 679.

Again, in Kaliyuga 3875 expired the *Mina-saṁkrānti* took place, and the solar Chaitra began, 4 h. 53 m. after mean sunrise of the 19th February A. D. 775, and, accordingly, the 21st day of the month of Mina (or Chaitra) was Saturday, the 11th March A. D. 775. On that day the moon was in Rōhiṇī for about 17 h. after mean sunrise, and Jupiter was in the sign Makara which it had entered on the 17th October A. D. 774.

Perhaps there may be other days which also would suit the date. But even if this should not be the case, I know too little of the history of Southern India to be able to say, which of the two possible equivalents of the date, given above, would be preferable.

Göttingen.

F. KIELHORN.

#### BOOK NOTICE.

KALHANA'S *RAJATARANGINI*, or Chronicle of the Kings of Kashmir, edited by M. A. STEIN, Ph.D., Principal, Oriental College, Lahore, Vol. I. Sanskrit text with critical notes.

The two great Asiatic nations, with a very ancient but isolated civilization, afford a striking contrast in their treatment of history. The Chinese possess not only authentic chronicles, going back year by year to the eighth century B. C., but also historical accounts of their royal dynasties, beginning from a period considerably earlier than 2000 B. C. India, on the other hand, did not produce any work of even a quasi-historical character till more than a thousand years after the commencement of our era. That a people so intellectually gifted as the Indians, who reached an advanced stage in philosophical speculation, and showed great accuracy of observation in linguistic investigations several centuries before Christ, should have entirely lacked the historical sense, is certainly a remarkable phenomenon. The explanation is probably to be found in the fact that when the Aryan conquerors had overspread the plains of Hindustān, the Indian mind, influenced by the climate, turned more and more away from the realities of active life towards speculation, arriving as early as the sixth century B. C. at the conclusion that action is a positive evil. Hence it is not till the twelfth century of our era that the first Indian work was written which at all deserves the name of a history, viz., Kalhana's *Chronicle of the Kings of Kashmir*. Yet even in that author, as Prof. Weber says, the poet predominates over the historian.

The *Rājatarāṅgiṇī* first became known through Horace Hayman Wilson's essay on the Hindu

History of Kashmir, published in 1825. Ten years later the *editio princeps* appeared under the patronage of the Royal Asiatic Society of Bengal. This edition is based mainly on a Dēvanāgarī transcript from a Śāraḍa MS., which has now been proved to be the original of all known MSS. of the *Rājatarāṅgiṇī*. Its value is not great, owing to the numerous mistakes made in the course of the transcription, and to liberties taken with the text through ignorance of the topography of Kāśmīr on the part of the Paṇḍits who undertook to edit the work.

Troyer's edition, published at Paris in 1840, and comprising only the first six cantos, was based on the same materials. Though an improvement on its predecessor, it is still very defective, and proved of but little use to General Cunningham in his chronological researches.

No further progress in our knowledge of the *Rājatarāṅgiṇī* was made till 1875, when Prof. Bühler undertook his tour in search of Sanskrit MSS. in Kashmir. This scholar, whose researches have thrown more light on the ancient history of India than those of perhaps any other living Sanskritist, then discovered the *codex archetypus* of all existing copies of the *Rājatarāṅgiṇī*. It was fortunate that Dr. Stein, a pupil of Prof. Bühler, was enabled to visit the Valley of Kāśmīr in 1888 and the following years, one of his objects being to obtain possession of this valuable MS. with a view to editing it. Though he found it to be still more difficult of access than it had been during the lifetime of its former owner, on whose death it had to be divided among the heirs, Dr. Stein's persevering efforts were at last crowned with success in 1889.

The *Rājatarāṅgi* consists of eight cantos or *tarāṅgas*, comprising altogether nearly 8,000 verses, and is composed in the ordinary Śloka metre. The codex archetypus, when obtained by Dr. Stein, proved to contain the whole of the work, with the exception of one leaf in the middle and one at the end, these having probably been lost when the partition took place. The name of the copyist, Ratnakaṇṭha, is given in the colophons to some of the *tarāṅgas*, but the date is nowhere stated. However, as the dates of various other works copied or composed by the same writer range from 1648 to 1681 A. D., the MS. in question may safely be assigned to the latter half of the seventeenth century. Though written in a difficult hand, as may be seen from the two facsimile specimen pages reproduced in Dr. Stein's edition, the MS. is remarkably free from corruptions and mistakes. The faithfulness of the transcription is proved by the fact that the *lacunæ*, which vary in length from one syllable to several verses, being indicated by dots and empty spaces, are left even where it would have been easy to supply the missing letters.

Dr. Stein conjectures that the original of Ratnakaṇṭha's MS. must have been a very old one, because in one particular passage the copyist is in doubt whether to read तेजे or तेजे, a confusion which could only be due to a peculiarity of the Śāraḍa character, not to be found in Śāraḍa inscriptions later than the beginning of the thirteenth century A. D. The syllables ते and ते are in this older form of the Śāraḍa character almost identical in form, as *e* is always written with a vertical stroke before the consonant (त=ते). It must, however, be borne in mind that the characters used in MSS. may very well have differed from those employed in coins and inscriptions. This peculiar method of writing *e* is also to be found for instance in a Dēvanāgarī MS. of Shāḍgurnishya, dating from the end of the fourteenth century.

It being evident from what has been said that Dr. Stein's edition is practically based on a single MS., the question as to whether the codex archetypus contains any old glosses becomes one of primary importance. It is a satisfaction to be informed that there are actually many valuable marginal notes on details of the topography of Kāśmīr, besides various readings and corrections, supplied by four different hands. The annotations of two of these, designated as A<sup>2</sup> and A<sup>3</sup>, are old and of considerable critical value. A<sup>2</sup>, probably a contemporary of Ratnakaṇṭha, appears to have revised from the same original what the copyist had written, and to have added the notes and various readings which the copyist had omitted. The additions of A<sup>3</sup> are of

especial value, inasmuch as he fills up the *lacunæ*, in cantos i to vii not from conjecture, but, as the evidence adduced by Dr. Stein shows, from a MS. independent of the original copied by Ratnakaṇṭha. As there seem, however, to be no traces of its use in later copies of the *Rājatarāṅgi*, this MS. has in all probability been irretrievably lost. Unfortunately the text of Ratnakaṇṭha contains numerous corrupt passages in the last third of the seventh and the whole of the eighth canto, while the *lacunæ* are here rarely filled up by A<sup>3</sup>. Considering that this part of the MS. comprises rather more than one-half of the whole work, these omissions are much to be deplored, particularly as the increased trustworthiness of the narrative, as it approaches the times of the author, is counter-balanced by obscurity due to corruptions.

Dr. Stein's critical notes show that he has proceeded with great caution in dealing with a task beset with serious difficulties, and the parallel passages which he brings to bear on obscurities in the text are evidence of the extreme care with which he has executed his work. That there is still scope for emendation in the eighth canto, Dr. Stein is himself the first to acknowledge; but it will be clear to all Sanskritists, who examine his edition, that he has accomplished his task with all the thoroughness possible in the circumstances. Dr. Stein is to be congratulated on having been able, not only to produce the first trustworthy edition of so important a work as the *Rājatarāṅgi*, but to study on the spot in the course of the last four years the topography of Kāśmīr, on a knowledge of which the full comprehension of that work so largely depends. It is also fortunate for the subject that this combined task has fallen into the hands of so persevering, energetic, and enterprising a man. Sanskrit scholars will look forward with much interest to the appearance of the second volume, which, besides an introduction and exegetical notes on the text is to contain a commentary on all matters of historical, archæological, and topographical interest occurring in Kālihaṇa's narrative. On the completion of that volume Dr. Stein will have accomplished a work complete in itself, which will add much to our knowledge of the history and archæology of mediæval India. It seems a pity that the book should have been published in the very unwieldy form of atlas folio. But as it has been brought out under the patronage of the Kāśmīr State Council, this practical drawback was perhaps unavoidable. We have here another recent instance of the enlightened support extended by Indian Princes to the promotion of research and to the preservation of the ancient literature of their country.

ARTHUR A. MACDONELL

Oxford.

## TAMIL HISTORICAL TEXTS.

BY V. KANAKASABHAI PILLAI, B.A., B.L.

## No. 4. — THE VIKRAMA-CHOLAN-ULĀ.

SIX years ago, during one of my official tours, I halted at Tanjore, and visited the Sarasvatī-Mahal, or the "Palace of the Goddess of Wisdom" in that town. This building forms a part of the residence of the late Rājās of Tanjore, and is so called because it contains a vast library of miscellaneous works composed in Sanskrit, Marāṭhī, Tamil, and English, printed and in manuscript, collected by successive Rājās. The volumes I found neatly arranged and labelled, and catalogues of the books available for the visitor, whose curiosity might tempt him to see what treasures of the ancient lore of the country lie buried there. I did not examine the catalogues of Sanskrit books, because I knew that Dr. Burnell, who was employed as a Judge for several years at Tanjore, had examined the whole library, and had described everything of that kind that was valuable. But I carefully went through the lists of Tamil works, and found two manuscripts, bearing respectively the titles *Vikrama-Chōḷaṇ-Ulā* and *Kulōttuṅga-Chōḷaṇ-Ulā*, which seemed to be of some historical value. They were written on palmyra leaves, about a foot long and one and a half inch broad. The leaves were written on both sides and in clear characters; but they were fast decaying, the edges breaking under the slightest touch,—tiny insects, more diligent than the antiquarian, having already gone through every leaf of the manuscript and "read, marked and digested" a great portion of it. A Tamil Paṇḍit, who accompanied me, and who was an ardent admirer of the ancient masters of Tamil poetry, was in raptures over the two poems, especially their latter parts, in which the author describes in very lascivious strains the amorous demeanour of the women of the palace at the sight of the king; but to me the introductory portions, wherein the ancestry of the Chōḷa princes is given, was of absorbing interest. It struck me at the time that the poems would furnish a clue to the tangled genealogy of the Chōḷas, which at present cannot be unravelled with the side of information afforded by inscriptions alone. I had them copied at once. Some months afterwards, the late Tyāgarāja Cheṭṭiyār, Tamil Paṇḍit of the Government College, Kumbhakōṇam, who had copies of these poems with him, having kindly lent me his manuscripts for my use, I compared them with the copies taken at the Sarasvatī-Mahal, and found little or no difference, except a few blunders made by copyists.

I give below the text and translation of the first 182 lines of the *Vikrama-Chōḷaṇ-Ulā*. The rest of the poem is of no value to the student of history, and is besides of too licentious a character to be rendered into English. As denoted by the title, the work belongs to the class of metrical compositions known in Tamil as "ulā." This name is derived from the root *ulā*, which means 'to stroll' or 'to go in state.' Poems of this class usually begin with an account of the ancestors of the hero, then depict his personal appearance when he sets out from his mansion, followed by his vassals and servants, and conclude with a very elaborate description of the enamoured behaviour of the women of his court, young and old, the eagerness with which they await his appearance, their joy and confusion when his eyes meet their gaze, their sorrow and sadness when he passes out of their sight. The poem is one of the best of its kind in the Tamil language. For elegance of expression and richness of imagery it may be compared to Moore's *Lalla Rookh*. It is composed in the *Nērisai-kali-venpā* metre. The name of the author is not known.

The poem begins with the genealogy of the Chōḷas, which is traced through Brahmā, the Sun, and other mythological personages to the king, who is said to have built high banks on both sides of the bed of the river Kāviri. The name of this king is mentioned in the *Kalīṅgattu-Parani* as *Karikāla-Chōḷa*. His successors are described as follows:—

I. The king, who set at liberty the Chēra prince, on hearing the poem *Kaḷavaḷi* sung by the poet Poygai. This is *Seṅgaṭ-Chōḷa*; see my translation of the *Kaḷavaḷi*, ante, Vol. XVIII. p. 258.

II. The victor of many a battlefield, who bore on his person no less than 96 scars gained in battle.

III. He who constructed a roof of gold to the sacred hall in the temple at Chidambaram. From the Leyden grant it appears that this king was Parāntaka-Chōla.<sup>1</sup> He also bore the title of Vira-Nārāyaṇa-Chōla.<sup>2</sup>

IV. He who conquered the Malainādu, i.e., most probably the Kōngu and Chēra countries, and killed 18 princes in retaliation for the insult offered to his envoy.<sup>3</sup>

V. He whose armies seized the countries bordering on the Gaṅgā and Kaḍaram.<sup>4</sup>

VI. He who defeated the king of Vaṅga, and thrice attacked Kalyāṇa, the capital of the Western Chālukyas.<sup>5</sup>

VII. He who won the battle of Koppa (or Koppai). The inscriptions of this king, commencing with the words *Tirumagaḷ maruviya śeṅgōl vēndaṇ*, are found in many parts of the Tamiḷ country, and it appears from them that he was known by the title of Uḍaiyār 'Sri-Rājendradēva, alias Kō-Parakēsarivarman.

VIII. He who made a *sarpa-śayana*, i.e. a couch or bed in the shape of a coiled serpent, for the image of Viṣṇu at Srīraṅgam.

IX. The victor of Kūḍal-saṅgama.<sup>6</sup>

X. His successor, of whom no particulars are given.

XI. He who chased the Pāṇdyas, defeated the Chēra, twice quelled the rebellion at Sālai, annexed Kōṅkanam and Kaṇṇaḍam, caused the death of the proud king of the Mārāṭṭas, and abolished all tolls throughout his kingdom. This is Uḍaiyār 'Sri-Rājendradēva, alias Kō-Rājakēsarivarman, whose inscriptions begin with the words *Tirumagaḷ pōla perunilachchelviyum*.<sup>7</sup>

XII. Vikrama-Chōla, the hero of the poem, and the son of the last mentioned king. His inscriptions begin with the words *Tiru maṇṇi vaḷara* and are found in several of the large temples in the Tamiḷ districts. He bore the title Uḍaiyār 'Sri-Rājendra-Chōladēva, alias Kō-Parakēsarivarman.<sup>8</sup>

Then the poem describes the king's bed-room, his morning-bath, prayers and dress, of which his jewels form the most conspicuous part. The usual complimentary phrases describing the reigning king as the consort of the goddess of the Earth and of the goddesses of Wealth and Victory occur here. This helps us to understand the allusion in almost every inscription of this period to Bhuvanam-muḷudum-uḍaiyaḷ or Ulagam-muḷudum-uḍaiyaḷ, i.e. the goddess of the Earth, as the mistress of the king. After a tedious and overdrawn account of the royal elephant, the poem proceeds to give a vivid sketch of the pompous pageant which the procession of an oriental king always presents. The king is seated on an elephant under the shade of a magnificent parasol, while his attendants fan him with *chauris*. Hugo sea-shells and pipes are blown; the big drums thunder; the royal bodyguard, with drawn swords, appear behind

<sup>1</sup> *Archæol. Surv. South. India*, Vol. IV. p. 217.

<sup>2</sup> *Manual of the Salem District*, Vol. II. p. 269.

<sup>3</sup> [This appears to be the great Rājārāja, whose inscriptions refer to the conquest of Malainādu; see *South-Indian Inscriptions*, Vol. II. pp. 2 and 236.—E. H.]

<sup>4</sup> [This must be Rājārāja's son Rājendra-Chōla, who boasts in his inscriptions to have conquered the Gaṅgā and Kaḍaram; *ibid.* p. 109.—E. H.]

<sup>5</sup> [The corresponding verse (vili. 26) of the *Kalingattu-Parani* suggests that No. VI. is Kō-Rājakēsarivarman alias Rājādhirājadēva, who, according to his unpublished inscriptions, "caused to be burnt the palace of the Chālukya (king) in the city of Kampili."—E. H.]

<sup>6</sup> [The same battle is mentioned in unpublished inscriptions of Kō-Rājakēsarivarman, alias Vira-Rājendradēva.—E. H.]

<sup>7</sup> [I cannot follow Mr. Kanakasabhai here, but believe that the king referred to is Kulōttuṅga I. (A. D. 1068 to 1112).—E. H.]

<sup>8</sup> [In my opinion, the hero of the poem is not Rājendra-Chōla, but Vikrama-Chōla, who ruled from A. D. 1112 to 1127; see *ante*, Vol. XX. p. 292.—E. H.]

him; the tiger banner flutters in the breeze; and before and on both sides of him come, mounted on horses, his vassal kings and nobles, an interesting and detailed list of whom is given:—

1. Foremost in the brilliant assemblage of princes is the **Tonḍaimaṇ**. This is evidently the **Pallava** king, who was at this time a feudatory of the **Chôlas**. He is said to have defeated the **Chêras**, the **Pāṇḍyas**, and the kings of **Mālava**, **Sinhala** and **Koṅkana**.

2. **Muṇaiyar-kōṇ**, or the king of **Muṇai**, a place now known as **Tirumuṇaiyappāḍi**. The word **Muṇaiyappāḍi** signifies a war-camp, and the place appears to have been so named because it marked the boundary between the **Chôla** and **Pallava** kingdoms, before the latter had merged into the **Chôla** dominions.

3. **Chôla-kōṇ**, or the viceroy of the **Chôla** kingdom proper.

4. The **Brâhmaṇ Kaṇṇaṇ**. This name is a **Prākṛit** form of the **Sanskṛit** **Kṛishṇa**. He is said to have been a native of the town of **Kaṇṇam**, which is I believe now called **Kaṇṇaṇṭūr** and is in the **Tanjore** district. He was a minister in charge of the palace and the treasury.

5. **Vāṇaṇ**, or the **Bāṇa** king.

6. **Kaliṅgar-kōṇ**, or the king of **Kaliṅga**. His capital was **Kaliṅganagara**, the modern **Kalingapatam** in the **Vizagapatam** district.

7. **Kāḍavaṇ**, the king of the hill-fort of **Señji**. As **Kāḍavaṇ**, 'the forester,' is a **Tamiḷ** synonym of the **Sanskṛit** **Pallava**, he appears to have belonged to the **Pallava** royal family. His fortress **Señji**, which is spelled **Gingee** in English, belongs to the modern **South Arcot** district.

8. The king of **Vēṇāḍu**. This is the ancient name of the southern part of the **Travancore** territory.

9. **Anantapalaṇ**, who is said to have been famous for his charities.

10. **Vattavaṇ**. This seems to be a **Tamiḷ** form of the **Sanskṛit** name **Vatsa**. He stormed the three-walled town of **Mannai**, which [was defended by **Āryas**. In the inscriptions of **Rājendra-Chôla**, this town is referred to as conquered by the king, and the name is coupled with **Katakam**, indicating most probably that **Mannai** and **Katakam** were identical or adjacent to each other. **Katakam** is the modern **Cuttack** in the province of **Orissa**.

11. The king of **Chēdinaḍu**. This may be **Chēdi** or **Bundēlkhāṇḍ**, but is more probably another **Chēdi**, a petty principality in the **Tamiḷ** country, the capital of which was **Tirukkōvalūr** in the **South Arcot** district.

12. The chief of **Āṇaikkāval**, *i. e.*, **Tiruvāṇaikkāval** in the **Trichinopoly** district.

13. **Adigaṇ**. This is the title of the chiefs of **Dharmapuri** in the **Salem** district, the ancient **Tagaḍūr** or **Takaṭa**.<sup>9</sup>

14. **Vallabhaṇ**, the **Nuḷambaṇ**, *i. e.* the king of **Nuḷambavaḍi**, a division of the **Mysore** territory.

15. **Tirigattāṇ** [*i. e.* the king of **Trigarta**].

This description of the king's appearance in public agrees so well with what **Marco Polo**, the **Venetian** traveller, saw about two centuries later when he visited **Southern India**, that I am tempted to quote his words. "It is a fact," says he, "that the king goes as bare as the rest, only round his loins he has a piece of fine cloth, and round his neck he has a necklace entirely of precious stones, rubies, sapphires, emeralds and the like, in so much that his collar is of great value . . . . . The king aforesaid also wears on his arms three golden bracelets thickly set with pearls of great value, and anklets also of like kind he wears on his legs, and rings on his toes likewise. So let me tell you, what this king wears between gold and gems and pearls, is worth more than a city's ransom. And there are about the king a number of Barons

<sup>9</sup> An inscription of an **Adigaimaṇ** appears at page 106 of **Dr. Hultzsch's South-Indian Inscriptions**, Vol. I.

in attendance upon him. These ride with him, and keep always near him, and have great authority in the kingdom, they are called the king's trusty lieges."<sup>10</sup>

**TEXT.**

Atti mukattuttamaṇai nittaninai chittamē.  
Tavaḷattāmarai tātār kōvil  
Avaḷaippōṟṟutum aruntamiḷ kuṟittē

- Chīr tanta tāmaraiyāl kēḷvaṇ tiruvutarak  
Kār tantavuntik kamalattu — pārtanta  
Ātikkadavuddichai mukaṇumāṅkavaṇṇaṇ  
Kātaṟkula maintaṇ Kāchipaṇum — mētakka
5. Maiyaṇ kādchi Maṛichiyum maṇḍilam  
Cheyya taṇi yāḷittērōṇum — maiyal kūr  
Chintaṇai āviṟku muṟṟattiruttēriṇ  
Maintaṇaiyūrnta maṟavōṇum — paintadat  
Tādutuṟaiyil adupuliyum pulvāyum
10. Kūda nīrūddiya koṟṟavaṇum — nīdiya  
Mākaṇimānantaṇaiyūrnta maṇṇavaṇap  
Pōkapuripuranta pūpatiyum — yākattu  
Kūṟalariya maṇṇukkūṇarntu kūṟṟukku  
Tēṟa vaḷakkuraitta Chembiaṇum — māṟaḷin
15. Tōdi maṟaliyolippa mutumakkaḷ  
Tādi pakutta tarūpatiyum — kūdārtam  
Tūṅkum eyil eṟinta Chōḷaṇumēṟkadalil  
Viṅkunīr kiḷ kadaliḷ viddōṇum — āṅkup  
Pilamataṇiṟ pukkuttaṇ pēroliyāl Nākar
20. Kulamakaḷaik kaippidittakōvu — mulakariyak  
Kākkum chiṟu puṟavu kākka kaḷikūrntu  
Tūkkum tulaḷi pukunta tūyōṇum — mēkkuyarak  
Kolḷum Kudakakkuvadūdaruttiḷiyat  
Taḷḷum tirai Poṇṇi tantōṇum — teḷḷaruvich
25. Chennippuliyēṟiruttikkiri tirittup  
Poṇṇikkarai kaṇḍa pūpatiyum — miṇṇaruḷin  
Mētakka Poikai kavi koṇḍu Villavaṇai  
Pātattalāḷi vidda pārttipaṇum — mitellā  
Meṇkoṇḍa toṇṇūṟṟiṇ mēlumiru mūṇṟu
30. Puṇkoṇḍa veṇṟippuravaḷaṇṇū — kaṇkoṇḍa  
Kōtilāttēṟal kuṇikkuntiru maṇṇaṇ  
Kātalār poṇ mēynta kāvalaṇṇu — tūtarkkāyp  
Paṇḍu pakal oṇṟilīroṇṇatu chiramun  
Koṇḍu Malainādu koṇḍōṇum — taṇḍiṇār
35. Kaṅkā natiyūm Kadāramum kaikkōṇḍu  
Chīnkātaṇattirunta Chembiaṇum — Vaṅkattai  
Muṟṟum muraṇadakki mummadipōyk Kāliyaṇam  
Cheṟṟa taṇi yāṇaich chēvaṇaṇum — paṟṟalarai  
Vēppattadu kaḷattu vēḷaṅkaḷ āyiraṇum
40. Koppattoru kaḷiṟṟār koṇḍōṇu — māppaḷaṇūḷ  
Pādaravat Teṇṇ-Araṅka mēyārkkup paṇmaṇiyā

<sup>10</sup> Marco Polo's Travels, by Col. Yule, Vol. II. Bk. III. Chap. XVII.





- Chudar maṇikkēyurañ chūlntu — padarun  
 Taṇippilapperuñkirttit taiyaludañē  
 Maṇikkadakañkaiyil vayanṅkap — paṇippaṇa.
95. Muyaṅkuntiruvudañē munṇiṇ kodutta  
 Vayaṅku maṇi mārpiniṇmalka — vayanṅkā  
 Varuṅkoṇṇa mātiṅkumaṇaṅkiṇudañē  
 Maruṅkiṇṇiruvndaivāḷ vāyppat — tiruntiya  
 Vaṇṇappadimattaru pēraṇiyaṇintu
100. Vaṇṇattaḷaviṇ vaṇṇappamaittuk — kaṇṇṇtalōṇ  
 Kāmaṇ chilai vaṇakka vāṅkiya kaddaḷakait  
 Tāma mudivaṇakkam tantaṇaiya — kāmarupūṇ  
 Kōlattodu peyarntu kōyirpuraniṇṇu  
 Kālattiruṇ kadākkaliru — ṇālattu
105. Tāṇē mulaṇ kuvataṇṇittanakkettirē  
 Vāṇē mulaṅkiṇum vāṇṇadavi — vāṇuk  
 Kaṇiyumaruppumadaṇṇakaiyumaiṇmai  
 Taṇiyum yamarāchataṇṇamā — tuṇiyāṇ  
 Pariya poruṅkodi kaṇṇattup paṇaikka
110. Ariya oru tāṇēyāki — kariya  
 Malaikkōddai madittidiyak kuttum  
 Kolaikkōddu veṅkāla kōddam — malaittōda  
 Vūṇu matam taṇatēyāka vulakattu  
 Vēṇu matam peṇā vēkattāṇ — kūṇonātē
115. Tāṅkipporaiyāṇṇattattam pidar niṇṇu  
 Vāṅkipporaiyai mēṇmulutu — mōṇkiya  
 Koṇṇappuyamiraṇṇāṇṇōmāṇ Akalaṇkaṇ  
 Muṇṇapparintataṇṇiṇ muṇ pātam — muṇṇa  
 Varuttamatu maṇantu mātirattu vēḷam
120. Parutta kadāṇṇiṇṇaittuppāyap — perukkat  
 Tuvaṇṇittu maturachuvaḍu mitittōdi  
 Yavaṇṇinaravaṇkaṇṇāṇi — yivaṇṇai  
 Yalittavaṇ eṇṇkōmāṇṇātalaṇṇiṇṇu  
 Kalittanaveṇṇuvakkuṇkaḷiṇṇu — neḷittiliya
125. Vēṇṇupulattai vētittukkotittamaru  
 Lēṇṇupparumaṇṇariniṇṇuyiraik — kūṇṇuk  
 Karuttumayirāpataniṇṇatanai  
 Yiruttippadi padiyāyēṇit — tiruttakka  
 Koṇṇakkavikai ṇiḷaṇṇakkulirntiraddaik
130. Kaṇṇaikkavariyilaṅkāḷachaippa — voṇṇai  
 Valampuriyūta vaḷaikkulaṅkaḷārppach  
 Chilambumurachuṇṇichilamba — pulampayil  
 Vādpadaḷ tōṇṇa maṇa maṇṇavar neruṅkak  
 Kōdpulikkkoṇṇak kodiyoṅkach — chēdpulattut
135. Teṇṇaru Maluvaruṇ Chīṇkaḷaruṇ Koṇkaṇattu  
 Maṇṇaruntōṇka Malaiṇadar — munṇaiṇ  
 Kulaiyapporutorukāṇṇōṇṇa paṇai  
 Malaiyattarum Tōṇṇaimuṇ — palarmudimē  
 Lāṇṇkuṅkaḷaṇṇāḷ Aṇakaṇṇaṇatavaiyil
140. Pāṇṇkumatimantrapāḷakaril — pōṇṇkut  
 Tōḍukkappunaitumbai thēchīṇṇōḍuṇṇōḍak

- Kodukkappunai Munaiyar kōṇum — Udukkaraiyum  
 Kankaraiyu Mārāddaraiyūn Kalīṅkaraiyūn  
 Koṅkaraiyumēṇaik Kudakaraiyūn — taṅkōṇ
145. Muniyum poḷutu muri puruvattōdu  
 Kuṇiyūṇchilaich Chōḷakōṇuṇ — chaṇapatitan  
 Tōḷuṅkalachamuṇchuṇṇamūṅkoṇṇappōr  
 Vāḷumpuliyumatiyamaichchu — nāḷumāy  
 Maṇchaikkilittu vaḷarum perum puṇchaik
150. Kaṇchattirumaraiyōn Kaṇṇaṇum — veṇchamattup  
 Pullāta maṇṇar pulāludampu pēyvāṅka  
 Vollāraikkūṇṇamuyir vāṅkap — pullārvan  
 Tāṅkumadamātar tattāṅkuḷai vāṅka  
 Vāṅkum vari chilaikkai Vāṇaṇum — Vēṅkaiyīṇuṇ
155. Kōḍār Viḷiṇṇattūn Kollattūn Koṅkattum  
 Mōḍāl Iraddattum Oddattum — mādā  
 Ladiyeduttu vevērarachiḷiya vīrak  
 Kodiyeḍutta Kālīṅkar kōṇum — kadiyaraṇach  
 Chemporpatanaichcheriyiṇchi Chenchiyarkōn
160. Kambakkaḷiyāṇaik Kādavaṇum — vembik  
 Kalakkiyavaṇchakkaliyāṇaippārīl  
 Vilakkiya Vēṇāḍar vēntum — talaittarumam  
 Vārik Kumari mutal Mantākiṇiyaḷvum  
 Pārittavaṇ Anantapāḷaṇum — Āriyarīṇ
165. Muddipporutār Vada-Maṇṇai mummatilum  
 Maḍḍitta mālyānai Vattavaṇum — maddaiyeḷak  
 Kātittiru nāḍḍuk kaddaraṇaṅkaddaḷitta  
 Chētittiru nāḍar chelvaṇum — pūtalattu  
 Muddiya tevvar chadai kadda moikaḷaṅkāl
170. Kaddiya kār Āṇaikkāvalaṇum — Oddiya  
 Maṇavarachaririya Vada-Kālīṅkat  
 Tāṇai tuṇitta Atikaṇum — Miṇavartaṇ  
 Kōḍḍaruṅk Kollamuṅkoṇḍa kodai Nuḷambaṇ  
 Vāḍḍar matayānai Vallavaṇum — kōḍḍaraṇak
175. Koṅkaikkulaittuk Kudakaikkuvadiditta  
 Cheṇkaikkaliṇṇuṇ Tirikattaṇum — aṅkavaṇṇiṇ  
 Vallavaṇuṇ Kōchalaṇu Mākataṇu Māluvaṇum  
 Villavaṇuṇ Kēraḷaṇu Miṇavaṇum — Pallavaṇum  
 Eṇṇum perumpērkaḷeṇṇili maṇḍilikaṇ
180. Muṇṇum iru maruṅkumoittīṇḍap — paṇmaṇichēṇ  
 Chōṭi vayiramaḍakkuṇchudarttodiyār  
 Vīti kuṇṇukutalum —

## TRANSLATION.

My soul! Pray thou daily to the excellent (Gaṇapati) that has the face of an elephant!

Let us praise her (Sarasvatī) whose shrine is the white water-lily, full of pollen, so that she may inspire us with elegant Tamil!

The first of gods, creator of the earth (Brahmā), who rose with faces four out of the water-lily, that grew from the dark navel of the sacred person of (Viṣṇu) the spouse of that goddess whose seat is on the lovely lotus flower. Then his beloved son Kāśyapa. Then great Marichi, a faultless seer. Then he whose car rolls on a single flaming wheel. Then that

stern sire who drove his chariot over his son to soothe a cow in dire distress. Then the mighty monarch who made the timid fawn and the fierce tiger drink together in the same cool springs. Then the king who rode an aerial car and (*mounting to the skies*) saved **Bhōgapuri**. Then the **Sembiyan** (*i. e.* the **Chōla**) who by a solemn sacrifice created a wondrous man and won his cause, satisfying the ruthless god of death. Then the sovereign who shared the grey beard of elders and drove Yama out of his sight. Then the **Chōla** who stormed the castles of his foes which hung in the air. Then he who let into the Eastern bay the swelling waters of the Western sea. Then the prince who bravely went down a cavern, and by his radiant beauty won the hand of the noble daughter of the **Nāga** race. Then that generous man who is known to all the world as having joyously entered the scales (*to be weighed*), to save a little dove. Then he who brought the river **Ponni** (**Kāviri**) whose rushing current cuts its way through the rocky ridges of high **Kuḍagu**. Then the king who set his tiger (*banner*) on the mountain whose summit gleams with crystal waterfalls, and formed high banks to control the floods of the **Ponni**. Then the sovereign who heard the lofty lay of **Poygai** and graciously struck the fetters off the feet of the **Villavan** (*i. e.* the **Chēra** king). Then that conqueror whose person was covered with scars (*gained in battle*), twice three and ninety in number. Then that guardian (*of the world*) who, with pious love, covered with sheets of gold the roof of the hall where **Siva** (*literally*, pure honey) dances. Then he who, to avenge his envoy, obtained of old, in a day, the heads of twice nine princes and conquered **Malainādu**. Then he who sat on his throne while his armies seized the **Gaṅga** and **Kaḍaram**. Then that matchless soldier who broke the power of (*the king of*) **Vaṅga** and thrice attacked **Kalyāṇa**. Then he who, riding on a single tusker, killed his enemies in a fierce fight at **Koppa** and took a thousand elephants. Then he who, with gems of many kinds, made a couch in the shape of a hooded serpent for the god (**Vishṇu**) of the Southern **Raṅgam** (**Srirāṅgam**) where ancient (*Vēdic*) hymns are sung. Then he who cut down countless majestic rutting elephants, and won a great victory at **Kūḍal-saṅgama**. Then he who after the above watched and protected the earth. After all these kings had ruled the whole compass of this earth, came the **Abhaya** whose shoulders were adorned with garlands of *ār*; who, with his army which had chased the *śēl* (a fish, the flag of the **Pāṇḍya**) and broken the bow (the flag of the **Chēra**) and twice cut the rebels at **Salai**, annexed **Koṅkaṇam** and **Kaṇṇaḍam** (*and all the land*) up to the shores of the Western sea; caused the death of the proud king of the **Marāṭṭas**; rid the country of all evils and tolls; and ruled with mercy the whole of this sea-girt earth up to the bounds of the Northern mountain. His illustrious son **Vikrama-Chōla** assumed the diadem amid the thundering of the three drums, and governed the three worlds, extending his righteous dominion in all directions, the cool shade of his umbrella removing all evil (*or unhappiness*) and gladdening (*the hearts of*) the eight celestial elephants (*which guard the eight points*). Kings took off their glittering crowns, which were wound with wreaths of flowers, and bowed their heads at his pair of feet. He brought under his own martial sway the seven swelling seas and the seven continents. While thus he reclined on the shoulders of the goddess of the Earth, like the broad and bright girdle on whose hips are the chains of mountains, and on the bosom of the beauteous and chaste virgin (the goddess of Victory) who is the sole mistress of the seven worlds, and in the presence (*literally*, long eyes) of the goddess of Wealth who dwells in the (*lotus*) flower, — one morning, he rose brightly from his bed which was all white as the moonlight, under a canopy of pearls, and to which he had retired overnight, wearing the choicest pearls paid as tribute by the Southern (**Pāṇḍya**) princes; his person perfumed with the paste of the sandal of their (*the Pāṇḍyas*) mountain; his feet wooed by the southern breezes at their bidding; accompanied by the empress “Mistress of the seven worlds,” who, with bright large eyes and swelling bosom, her tresses twined with fresh blossoms, and her shoulders wound with strings of fragrant flowers, was graceful as a goddess and gay as the playful swan, and served by a group of women whose glances wound like sharp swords. (*Having risen*) he bathed in the river **Ponni** whose current never dries up; and put on his wrist a bracelet made of the tender shoots of the *arugu* grass, handed to him by his priests, and offered his prayers to him (**Siva**) who is the light of the ancient

Vēdas, the flame on the silver mountain (Kailāsa), who wears the young crescent on his head, whose throat is dark, and whose ethereal body is of a ruddy hue, who is the supreme luminary amongst gods, who has three eyes, and who is full of mercy. (*Then*) he distributed large sums of money (*to the Brāhman*s) and was pleased to send for the (*royal*) jewels whose magnificence passeth description. On his face, which was the seat of the goddess of Eloquence, and which bloomed like a full-blown flower beset by bees, sparkled fish shaped ear-rings. On his shoulders which bore the broad-bosomed goddess of the Earth, he set epanlets, which blazed with brilliant gems. On his wrists, where the restless goddess of Fame sat, shone bracelets set with precious stones. On his chest, which was the abode of the goddess of Wealth, beamed the priceless jewel which the ocean gave up when churned (*by the gods*) with the great snake (Vāsuki for a rope). At his waist, he placed gracefully his sacred sabre on which lay the great goddess of Victory. Having put on rich and rare ornaments of exquisite beauty and arrayed himself gorgeously, he issued out of the palace, appearing so enchantingly handsome, that it seemed as if Siva had bestowed on him, while he bowed his wreathed crown to the god, all the heavenly charms of which he had deprived Kāma (Cupid) when the latter had once bent his bow on the god. There stood before him the huge and fierce royal elephant which would not brook to hear the roar of other elephants, and if it heard the thunder of the clouds, would sweep (*with its trunk*) even the sky, and finding no trunk or tusks opposing it, would be appeased; which would alone bear the heavy war-banner, and with its death-dealing tusks batter and break down even hard rocks; which, being unaccustomed to the smell of other rutting-juice but its own, — when Akalaṅka (*i.e.* the Spotless) had, with his swelling victorious shoulders, removed from the neck of the elephants which guard the eight points, the burden (*of this earth*), which they had borne with silent anguish, and made them forget the aching pain of their forelegs and discharge rut in floods, — scenting their rut, followed up the current of the floods, and pacified by the sounds of the celestial elephants, rejoiced that they were gladdened by the favour of its royal master; which would trample under foot and lay waste the enemies' lands and furiously devote to death the dear lives of the princes who face it on the field of battle. On such an Airāvata (*or white elephant*) he mounted step by step, and sat under the shade of a superb umbrella. A pair of thick *chauris* fanned cool and gentle puffs of wind; the deep sound of the great sea-shell swelled; bands of pipes made shrill music; the *śilambu* and the big drums thundered; the well-drilled bodyguard of swordsmen appeared; high above all waved the banner of the conquering tiger; and there crowded warrior kings, such as: — the *Tonḍaimān*, who in a single campaign scattered the armies of *Malaināḍu* and defeated the *Tēṇṇar* (*Pāṇḍyas*), *Māluvar*, *Singalar*, *Koṅkanar*, and other kings of distant lands; and of the ministers of *Anagha*, whose sounding anklets rest on many a crowned head, the *Muṇaiyar-kōṇ*, who with his headgear winds the wreath of victory in besieging enemies' strongholds; and the *Chōla-kōṇ* who, whenever his sovereign is displeased with the *Uḍukkar*, *Kaṅgar* (*Gaṅgas*), *Mārāṭṭar*, *Kaliṅgar*, *Koṅgar* and other Western nations, bends his bow on them with a frown; and the *Brāhmaṇ Kannaṇ* of the town of *Kaṇjam*, the high walls of which pierce the clouds, who daily superintends the royal guard, treasury, palace, sword (*or armoury*), tiger (*standard*) and council; and the *Vāṇaṇ*, armed with the bow bound with leather, who offers the lives of rival kings to death, their stinking carcasses to demons, and compels their fond mistresses (*who have become widows*) to remove their ear-rings (*and other ornaments*); and the *Kaliṅga* king, who with his victorious banner has put to flight many a prince in *Vēṅgai*, *Viliṇam*, *Kollam*, *Koṅgam*, *Iraṭṭam* and *Oḍḍam*; and the *Kāḍavaṇ*, who rides the gay elephant, king of the hill-fort of *Seṇji*, which, crowded with battlements, resembles the unassailable red mountain (*Mēru*); and the king of *Vēṇāḍu* who drove the rogue elephant, which caused people to tremble by its great fury; and *Anantapalaṇ*, who performed deeds of great charity and spread his fame from *Kumari* to the *Mandakini*; and the *Vattavaṇ*, whose huge elephant broke down the three walls of Northern *Mannai*, where the *Āryas* had fought hard for their town; and the prince of the sacred *Chēdinaḍu*, who levelled to the ground the strong fortifications of *Kāḍi*; and the chief of *Āṇaikkāval*, who, when he ties the sounding anklet on his leg, never fails to compel the foes whom he encounters, to tie up the hair

on their head in tangled knots; and the **Adigaṇ**, who cut down the armies of Northern **Kaliṅga** and routed the king of **Oḍḍiyam**; and **Vallabhaṇ**, the munificent **Nulambaṇ**, who, riding a rutting elephant, conquered **Kōṭṭāru** belonging to the **Minavar (Paṇḍyas)**, and **Kollam**; and **Tirigattaṇ** of the red-trunked elephant, who overthrew **Koṅgu** which is defended by mountains, and knocked down the crags of **Kuḍagu**; and after him came the **Vallavaṇ**, **Kōsalaṇ**, **Māgadaṇ**, **Māluvaṇ**, **Villavaṇ**, **Kēraḷaṇ**, **Minavaṇ** and **Pallavaṇ**. Surrounded in this manner in front and on both sides by great kings and chiefs without number, he approached the street where live the fair women whose polished bracelets sparkle with many gems and brilliant diamonds.

## A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS OF DHAMMACHETI. 1476 A. D.

BY TAW SEIN KO.

(Continued from page 89.)

### TEXT.<sup>1</sup>

#### Obverse face of the First Stone.

*Namō tassa bhagavatō arahatō sammāsambuddhassa.*

Siddhā bhavantu Jinacakkavarābhivaddhiyō siddham Buddhassa namō.

Rāmaññadēsapatibhū-Rāmādhīpatinā katā

Jinasāsanasaṃsuddhi tam pavatti kathiyatē.

Rāmaññadēsapatibhū-Rāmādhīpatirāja-kālē Jinasāsanassa suddhi.

**Sakya**munino **Sammāsambuddhassa** parinibbānatō dvinnam vassasatūnam upari aṭṭhārasamē vassē vitivattē **Dhammāsōkārājā** abhisēkam pāpuṇi. Tatō catutthē vassē **Nigrōdhasāmaṇēraṃ** paṭicca **Buddhasāsanē** sañjātā 'tīviya pasādēna bhikkhūnaṃ lābhasak-kārō vēpullam agamāsi; titthiyānam parihāyi.

Atha titthiyā lābhasakkāram paṭṭhayaṃānū kōci bhikkhūsu pabbajjivū upasampajjivā sakāni sakāni **Sassatādivādīni** diṭṭhigatāni pakāseṇti. Kōci pana sayam ēva pabbajjivū bhikkhuvēsaṃ gahetvā sakāni sakāni diṭṭhigatāni pakāseṇti. Tē sabbē pi upōsathādisaṅghakammaṃ karōṇānaṃ bhikkhūnaṃ antaraṃ pavasitvā nisīdanti. Tēna parisā asuddhāti saṅghō upōsathanā na karōti. Tatō **Asōkārāmē** sattavassāni upōsathō pacchijji.

Tam paṭicca rājā **Dhammāsōko** sāsan'-uppanna-mala-kapṭaka-'bbudāpalaṇṇāna sāsanam sōdhetukāmō **Mōggaḷiputtatissamahāthēraṃ** upanissayam katvā, Vibhajjavādī **Sammāsambuddhō** sassatādivādinō titthiyāti samayam ugghetvā, sabbe bhikkhū sannipātāpetvā samānaladdhikē ēkatō vasāpetvā, tatō ēk 'ēkam niharitvā; kimvādī **Sammāsambuddhō** ti? vuttē **Vibhajjavādī** **Sammāsambuddhō** ti vadantā **sāsanikabhikkhū** saṭṭhisatasahassā ahēsum; **Sassatādivādī** **Sammāsambuddhō** ti vadantā pana titthiyabhūtā **pāpabhikkhū** saṭṭhisahasā ahēsum. Atha rājā tē sabbē pi saṭṭhisahasā pāpabhikkhū upabbujjivā, "parisuddhā dāni parisā, karōtu saṅghō upōsathakammaṃ ti" vatvā nagaram pavasi.

Tatō **Mōggaḷiputtatissamahāthēro** **Asōkārāmō** tēhi sabbēhi saṭṭhisatasahassēhi bhikkhūhi saddhim upōsatham akāsi. Tad avasānē saṅkhēpēna **Blagavatā** **desitam** **Kathāvatthu-pakaraṇam** **Blagavatā** dinnanayō ṭhatvā vitthāretvā dōseṇi. Tatō param yathā 'yasmā **Mahākassapathēro** chaḷābhīññācatupāṭisambhidāpattō paṭisaṇṭamattō khīṇāsavabhikkhū uccinivā **sattamāsaṃ** **Paṭhamasaṅgītim** akāsi; yathā e 'yasmā **Mahāyasaṭṭhēro** chaḷābhīññācatupāṭisambhidāpattē **sattasatamattō** khīṇāsavabhikkhū uccinivā aṭṭhamāsaṃ **Dutiyasaṅgītim** akāsi; evaṃ chaḷābhīññācatupāṭisambhidāpattō **saḷassamattō** khīṇāsavabhikkhū uccinivā **navamāsaṃ** **Tatiyasaṅgītim** akāsi. Saṅgītikaraṇāvasūnō pana anūgatē sāsanam paccantarapāṭheṣu paṭiṭṭhahissatīti viditvā "tēsu tēsu raṭṭhēsu sāsanam paṭiṭṭhāpēthātī" tē tē **Majjhantika-**

<sup>1</sup> Throughout this text ' is represented by c; ' by ch; the diacritical sign A represents sandhi; the sign-representa a long vowel.



thērādayō thērē pēsēsi. Tēsu Mahāmahindathērāṃ Tambapannidīpē sāsanāṃ patitṭhē-pētum pēsēsi; Sōṇathērāṃ pana Uttarathērāṃ ca Suvannabhūmiratṭha-saṅkhāta-Rāmaññadēsē sāsanāṃ patitṭhāpētum pēsēsi.

Tadā Suvannabhūmiratṭhē hē Sirimāsōkō nāma rājā rajjāṃ kārēsi. Tassa rājatṭhānī, nagarāṃ Kōlāsabhappabbatacētiyassa pacchimānudisāyaṃ hōti. Tassa tu nagarassa pācīn-'upaḍḍhabhāgō pabbatam uddhani hōti, pacchim 'upaḍḍhabhāgō samē bhūmibhāgē hōti. Tam pana nagarāṃ Gōlamanussagharāṇaṃ viya mattikgharāṇaṃ bahulatāya Gōlamattika-nagaran ti yāv 'ajjatanā vōharanti.

Tassa pana nagarassa samuddōpakaṭṭhaṭṭhā samuddavāsī rakkhasī raññō gēhē anuvijātāṃ dārakaṃ satataṃ gabhētvā khādati. Tasmiṃ ca thērā gamanasamayē rattiyaṃ raññō aggamahēsi ēkaṃ dārakaṃ vijāyi. Sāpi rakkhasī raññō gēhē dārakassa nibbattabhāvaṃ ūatvā taṃ khādītukāma pañcasataparivārā nagarābhimukhī āgacchati. Manussā taṃ disvā bhītātāsītā viravanti. Tadā dve thērā ativiya bhayānakē rakkhasī-siha-sadisē ēka-sisa-dvidhā-bhūta-siha-kāyē disvā, tatō rakkhasi-gaṇatō diguṇē attabhāvē māpētvā, anubandhitvā rudhā-pēsūṃ. Atha tē pisācō thēramāpitē diguṇē attabhāvē disvā, "mayāṃ pi dāni imēsaṃ bhakkhā bhavissāmāti" bhītā samuddābhimukhā dhāvimsu. Thērā puna tēsam anāgamanatthāya dīpassa samantā ārakkhaṃ saṃvidahitvā, tadā sannipatitānaṃ manussānaṃ Brahmajālasuttaṃ dēsēsūṃ. Dēsanāvasānē saṭṭhisahassānaṃ manussānaṃ dhammābhisamayō abhōsi: aḍḍhuddhāni purisasaṭṭhisāni diyaḍḍhāni c 'itthisahassāni pabbajimsu; avasēsā pana manussā saraṇēsu ca silēsu ca patitṭhahimsu. Evaṃ Sammāsambuddhassa parinibbānatō dvinnāṃ vassasatānaṃ upari chatṭimsatimē vassē vitivattē imasmiṃ Rāmaññadēsē dvē thērā sāsanāṃ patitṭhāpēsūṃ ti daṭṭhabbaṃ.

Tatō pabhuti Rāmaññadēsē tadahu jātarājakumārāṇaṃ Sōṇuttarāti nāmaṃ akarimsu. Sabbēsaṃ abhinavajātadārakānaṃ ca rakkha-sāyanivāraṇatthaṃ bhuje vā paṇṇe vā thērā-māpit' -attabhāva-rūpaṃ likhitvā, sīsōpari ṭhapayimsu. Nagarassa pācīn uttaradisāṃ bhūgē girimatthakē thērā-māpit' -attabhāva-rūpaṃ silāmayāṃ katvā ṭhapayimsu. Tam rūpaṃ yāv 'ajjatanā dissati.

Evaṃ Rāmaññadēsē sāsanapatitṭhānatō paṭṭhāya cirakantaṃ dibbati. Gacchantē gacchantē kālē mahāmaṇḍalassāpi Rāmaññadēsassa visum visum dāmarikattakaraṇēna bhinnattā, ahivāt-arūgapillitattā, dubbhikkhapillitattā, varacakkasaṅkhittāya sattarājasēnāyā-bhibhūtattā ca, Rāmaññatṭhānaṃ dubbalaṃ jātāṃ. Tēna taṃ nivāsinaṃ bhikkhūnaṃ sukhēna pariyattim vā paṭipattim vā paripurētum asakkōṇēyyattā sāsanam pi dubbalaṃ jātāṃ.

Suriyakumārō ti pana paṭiladdhakumārānāmassa Manōhariraññō rajjakaraṇakālē accan-tadubbalaṃ jātāṃ. Tadā Sammāsambuddhaparinibbānatō chasatādhikavassasahassāṃ hōtiti daṭṭhabbaṃ.

Ek 'uttarachasatādhikavassasahassē pana kālē ruddha-rūpa-bēdasakkarājē Arimad-danapur 'issarēn' Anuruddhadēvēna rāna sapitakattayaṃ bhikkhusaṅgham ānētvā Pugāmasaṅkhātē Arimaddanapurē sāsanāṃ patitṭhāpitāṃ.

Tatō satt 'uttarasatavassakālē rasa-yama-pāṇa-sakkarājē Laṅkādiṇasmiṃ Sirisaṅ-ghabōdhi-Parakkamabāhurājā sāsanāṃ visōdhēsi.

Tatō pana chaṭṭhē vassē yama-sikhi-pāṇa-sakkarājē Laṅkādiṇē cētiyābhiyandanatthāya Pugāmaḥbhūpācariyabhūtō Uttarājīvamahāthērō: "sambahūlēhi bhikkhūhi saddhim nāvaṃ abhirūhissāmāti" yēna Kusimanagaraṃ tēna pakkāmi. Kō pan 'ēsa Uttarājīvamahāthērō ti? Ayam hi thērō Rāmaññadēsiyaputtō Ariyavaṃsathērassa sissō; Ariyavaṃsathērō pana Kappuṇṇaganagaravāsī-Mahākālathērassē sissō; sō pana Sudhammanagaravāsīnō Prāna-dassimahathērassa sissō; sō tu lōkiyajjhānābhīññālābhī tappaccayā pātō va Magadharatṭhē Uruvelāyaṃ mahābōdhiyaṅgaṇaṃ sammajjitvā, puna paccāgantvā, Sudhammapuriyā piṇḍāya carati. Tassa ca patidinaṃ pūtō va mahābōdhiyaṅgaṇaṃ sammajjanakālē, Sudhammapuratō Magadharatṭhagūminō Uruvelāvāsī-vūṇijakā manussā disvā, paccagantvā Sudhammapuriyānaṃ

manussānam ārōcēnti. Tasmā Prānadassimahāthērō lōkiyajjhānābhīnāsāmapattilābhīti sañjā-nimsu.

Uttarājīvamahāthērō Kusimanagaraṃ patvā, sambahūlēhi bhikkhūhi paripuṇṇavissatāvassēna ca sāmaṇērēna saddhim nāvaṃ abhirūhi. Kō paṇ'esa sāmaṇērō? Kasmā naṃ Chapaṭasāma-nērō ti vōhāriyatīti? Sō hi Kusimarattāhavasīnaṃ puttō Uttarājīvamahāthērassa sisso. Kusimarattāhē Chapaṭō ti laddhanāmagānavāsīnaṃ puttattā Chapaṭō sāmaṇērō ti vōhāriyati.

Uttarājīvamahāthērō pi nāvaṃ abhirūhitvā, Laṅkādiṇaṃ gatō. Tatō Laṅkādiṇavāsīnō mahāthērā tēna saddhim dhammiyā kathāya saṃsanditvā samanubhāsivā saṃpiyāyamānā : "mayāṃ Laṅkādiṇē sāsanapatiṭṭhāpakassa Mahāmahindathērassa pavēṇibhūtā; tumhē pana Suvaṇṇabhūmirattāhē sāsanapatiṭṭhāpakānaṃ Sōṇ 'Uttarābhiddhānānaṃ dvinnāṃ mahāthērānaṃ pavēṇibhūtā. Tasmā sabbē mayāṃ ekatō saṅghakammaṃ karissāmāti" vatvā, paripuṇṇavissati-vassaṃ Chapaṭasāmaṇēraṃ upasampādēnti.

Tatō paraṃ Uttarājīvamahāthērō Laṅkādiṇe yaṃ kiñci cētiya-vandanādi-kiccaṃ niṭṭhāpē-tabbāṃ, taṃ sabbaṃ niṭṭhāpētvā, Pugāmanagaraṃ paccāgantum ārabhi.

Atha Chapaṭabhikkhuss 'etad ahōsi : "sacāhaṃ pi Uttarājīvamahāthērēna saddhim paccāgamissāmi, tattha nātipalibōdhēna yathāphāsukāṃ uddesaparipucchāṃ kātum na sakkhissāmi. Appōva nāmāhaṃ mahāthēraṃ apalōkētvā, idh'ēva Laṅkādiṇē vasitvā, uddesa-paripucchavasēna s'atthakathaṃ piṭakattayam uggahētvā va, paccāgamēyyān ti." Tatō sō Uttarājīvamahāthērā apalōkētvā, Laṅkādiṇe yēv'ōhiyi.

Uttarājīvamahāthērō pi sambahūlēhi bhikkhūhi saddhim nāvaṃ abhiruyha, Kusima-nagaraṃ patvā, yēna Pugāmanagaraṃ tad avasariṭvā, tasmiṃ paṭivasi.

Chapaṭabhikkhu ca uddesaparipucchapasutō s'atthakathaṃ piṭakattayam uggahētvā, ḍasavassō hutvā, thērasammutiṃ lahiṭvā, Pugāmanagaraṃ paccāgantukāmō, cintēsi : "sacāhaṃ ekatō va paccāgamissāmi, tatth Ōttarājīvamahāthērābhāvēna, Pugānavāsīhi bhikkhūhi saddhim ekatō yadi saṅghakammaṃ kattum na icchāmi. Tadā pañcayaggagāṇābhāvēna kathaṃ viṣum saṅghakammaṃ kattum lacchāmi? Yaṃ nu nāham aṇṇēhi Tipiṭakadharēhi catūhi saddhim paccāgamēyyān ti." Ēvaṃ ca pana sō cintētvā Tāmālitthivāsiputtēna Sīvalithērēna, Kambōjarājatanujēna Tāmālinathērēna, Kiñcipuravāsitanayēn Ānandathērēna, Laṅkā-diṇavāsikatrajēna Bāhulathērēna ca saddhim saṃvidhāya nāvaṃ abhirūhitvā paccāgacchi Tē pañca pi mahāthērā Tipiṭakadharā byattā paṭibālā. Tēsu Bāhulathērō suṭṭhutarāṃ byattō paṭibālō.

Tē pana pañca mahāthērā Kusimanagaraṃ patvā, vass'upanāyikūyōpakatthattā Pugāmanagaraṃ gamanakālābhavatō, Kusimanagarē yēva vassam upagacchimsu. Tēsaṃ vass 'upagamanatthānē vihāravatthu vā pākārō vā Kusimanagarassa dakkhiṇadisābhūgūyāv'ajjetanā dissati. Atha khō Chapaṭō mahāthērō vutthavassō pavūrētvā, catūhi thērēhi saddhim yēna Pugāmanagaraṃ tēna cārikaṃ pakkāmi.

Uttarājīvamahāthērō tu katipayadivasāsampattē Chapaṭamahāthērō kūlam akāsi.

Chapaṭathērō ca Pugāmanagaraṃ patvā, nijācariyabhūt Ōttarājīvamahāthērassa kūlāṅka-tāhāvaṃ ṇatvā, tass 'ālāhanāṃ gantvā, vandana-khamūpana-kammāni katvā, catūhi thērēhi saddhim ēva samantayi : "amhākam āyasmantō ācariyabhūt Ōttarājīvamahāthērōna saddhim ekatō Laṅkādiṇavāsīnō mahāthērā saṅghakammaṃ karēnti yōva; mayāṃ pi dāni Sōṇ 'Uttarā-bhiddhānathērāpavēṇibhūtēhi Pugānavāsīhi bhikkhūhi saddhim ekatō saṅghakammaṃ kātum yuttarūpā bhavissāma. Athāpi pubbē amhākam ācariyabhūtō Bamaṇṇavāsikō Uttarājī-vamahāthērō yēv' issarō; idāni tu Marammadēsiyānaṃ bhikkhūnaṃ yēv' issarattē. Tēhi saddhim ekatō saṅghakammaṃ kātum na icchāmāti." Tatō Chapaṭamahāthērō mānavassēna Pugānavāsīhi bhikkhūhi saddhim ekatō saṅghakammaṃ akatvā viṣum yēva saṅghakammaṃ akāsi,

Ēvaṃ Rāmaññadēsē Sudhammanagaratō sāsanaṃ gantvā, Marammadēsē Pugāmanagarē paṭiṭṭhānatō catuvīsādhikavassasatē vitivattē yēva sikhi-bēda-pāṇa-sakkarājē Laṅkādiṭatō sāsanaṃ agantvā Pugāmanagarē paṭiṭṭhātīti daṭṭhabbāṃ.

Tadā Pugāmanagarē Narapatijayasūrō nāma rājā rajjaṃ kārēti. Sō pañcasu mahāthērēsu ativiya pasannō, Erāvatiyā mahānadiyā nāvāsāṅghātāṃ kārāpētvā, bahūpasampadāpēkkhē pañca mahāthērē upasampadāpēti. Tēn'ētē mahāthērā anukkamaṇa vadḍhitvā baḥgaṇā jātā.

Ekasmiṃ pana divasē rājā pañcannaṃ mahāthērānaṃ mahādānaṃ dātum samajjaṃ kārāpēti. Tasmiṃ samayē Rāhulathērō ekissābhirūpāya nūtak'itthiyā dassanēnānabbhiratiyā pīṭitō gihībhāvāṃ patthayamānō gihībhāvāṃ kattum ārabhi. Tadā Chapaṭamahāthērādayō cattārō pi mahāthērā punappunaṃ dhammiyā kathāya tam ōvadiṃsu, samanubhāsiṃsu. Ēvaṃ sō catūhi pi mahāthērēhi dhammiyā kathāya ōvadiyamānō pi tam cittaṃ nivattētum nāsakkhi. Atha catūhi mahāthērēhi: "yajjāvuso, nānappakārēn' ambēhi dhammiyā kathāy' ōvadiyamānō pi samānō tam cittaṃ nivattētum nāsakkhi. Mā yidha tvaṃ gihībhāvāya vāyamēyyāsi; Rāmaññadēsaṃ pana gantvā nāvam abhirūhitvā, Malayadīpaṃ patvā, tasmiṃ yēva gihībhāvāya vāyamēyyāhīti." Punappunaṃ ev'uyyōjitō Rāmaññadēsaṃ gantvā, nāvam abhirūhitvā, Malayadīpaṃ gatō.

Tattha pana sō Vinayaṃ jānitukāmaṃ Malayadīp'issaraṃ rājanaṃ saṭṭikassa Khuddasik-khāpakaraṇassa sikkhāpanēna sabbavinayaapāliyā atthaṃ bōdhēsi. Malayarājā tasmiṃ pasiditvā, nānappakārēhi maṇiḥi pattaṃ pūrētvā pūjēsi. Rāhulathērō tam pūjāsakkāraṃ labhitvā, gihī hutva, gharāvasaṃ kappēti.

Api ca aparēna samayēna catūsu pi thērēsu Chapaṭamahāthērō kālam akāsi. Sivalimahāthērō ca, Tāmalindamahāthērō ca, Ānandamahāthērō cāti, tayō mahāthērā Pugāmanagarē sāsanaṃ ujōṭayīṃsu.

Ath'ekadā Pugāmarājā pasiditvā tayō hatthiyō tēsaṃ tiṇṇaṃ mahāthērānaṃ adāsi. Atha tēsu Sivalimahāthērō, Tāmalindamahāthērō cāti, dvē mahāthērā dvē hatthiyō vanē vissajjāpēsum. Ānandathērō pana: "Kiñcīpuravāsinaṃ nūtakānaṃ pahēnakaṃ karissāmīti," Kusi-managaraṃ gantvā, hatthiṃ nāvam abhirūbhāpēsi. Tatō dvē mahāthērā: "mayāṃ pañāvuso, hatthiṃ labhitvā, vanē vissajjāpēma; kissa pana tvaṃ tiracchānagatassa dukkham uppādētvā, nūtakanāṃ pahēnakaṃ karōsi? Ayuttan tē kamman ti" vadīṃsu. Tadā Ānandathērō: "Kissa tumhē bhantē, ōvarūpaṃ mama avacuttha? Kiṃ pana bhantē, Bhagavā 'nātisāṅghaṃ maṅgalan' ti nabhāsīti" āha. Tatō dvē mahāthērā: "dubbacō 'si tvaṃ, Ānanda, yaṃ mādisānaṃ vuḍḍhānaṃ ambhākam ōvādānusaṇaṃ na gaṇhēyyāsi. Yajj ēvaṃ āvuso, tvaṃ visum saṅghakammam karōhi; mayāṃ pi visum karissāmāte" vadīṃsu. Tatō patthāya dvē mahāthērā visum saṅghakammam akāṃsu. Ānandathērō pana visum saṅghakammam akāsi.

Tatō paraṃ Tāmalindamahāthērō bahussutānaṃ byattānaṃ paṭibālānaṃ sissānaṃ hētu santikam āgatāgatē khattiyādayō upāsakē: "bahussutā, bhōntō, upāsakā, bhikkū byattā, paṭibālā; catupaccayālābhēna pariyattim vā paṭipattim va purētum nāsakkhiṃsu. Catūhi paccayēhi, upāsakā, tēsaṃ saṅghaṃ icchāma. Yadi pana tumhē catupaccayasāṅghaṃ karissatha; addhā tē pariyattim vā paṭipattim vā purētum sakkhissantīti" vatvā, vacāviññattiyā catupaccayam uppādēsi. Atha Sivalimahāthērō Tāmalindathērā āha: "Bhagavatā khō, āvuso, vacāviññattihet'uppannapaccayā garahitā; kissa pana tvaṃ āvuso, vacāviññattiyā catupaccayam uppādēsi? Ayuttan tē kamman ti." Tatō Tāmalindathērō Sivalimahāthērā ēvaṃ āha: "attānaṃ ēva bhantē, uddissa katavacāviññattiyā uppannapaccayaṃ Bhagavatā garahitaṃ. Mayā pana bhantē, n'attānaṃ uddissa vacāviññattiyā catupaccayam uppāditaṃ. Atha khō bahussutānaṃ byattānaṃ paṭibālānaṃ sissānaṃ catupaccayālābhēna pariyatti-paṭi-patti-pūraṇa sāsanaṃ vuḍḍhi bhavissatīti mantvā tēsaṃ hētu vacāviññattiyā catupaccayam uppāditan ti." Puna Sivalimahāthērō Tāmalindathērā ēvaṃ āha: "yajj ēvaṃ āvuso, Tāmalinda, vadēyyāsi, ēvaṃ tvaṃ pi visum saṅghakammam karōhi; aham pi visum saṅghakammam karissāmi. Samānacchandānaṃ hi khō āvuso, Tāmalinda, samānādhippāyānaṃ aṇṇamaṇi

'ōvādānūsāsānikarānam ēkatō saṅghakammākaraṇaṃ yuttarūpan ti." Tatō pabhuti tē pi dvē mahāthērā visum saṅghakammam akaṃsu.

Tadā Pugāmanagarē Sudhammanagaratō āgatasāsānapavēṇibhūtō bhikkhusaṅghō ca, Sīvalimahāthērasissabhūtō bhikkhusaṅghō ca, 'Tāmalindamahāthērasissabhūtō bhikkhusaṅghō ca, Ānandamahāthērasissabhūtō bhikkhusaṅghō cāti: cattārō bhikkhusaṅghā visum bhinnattā, visum nikāyā jātā. Tēsu pana Sudhammanagaratō āgatasāsānapavēṇibhūtō bhikkhusaṅgho purimakālāgatattā 'Purimabhikkhusaṅghō' ti Pugāmavāsino Marammamanussā vōharanti. Tatō pana bhikkhusaṅghō Sīhaladīpatō āgatasāsānapavēṇibhūtattā 'Sīhalabhikkhusaṅgho' ti, pacchimakālāgatattā 'Pacchimabhikkhusaṅgho' ti ca vōharanti.

Tatō paraṃ tēsu pi tīsu mahāthērēsu Sīvalimahāthērō ca Tāmalindamahāthērō cāti, dvē mahāthērā yavātāyukaṃ sāsanaṃ jōtayitvā, yathākammaṃ gatā. Ānandathērō pana catupāṇāsavassāni Pugāmanagarē sāsanaṃ jōtayitvā, muni-sūñña-rasa-sakkarājē sampatte yathākammaṃ gatō.

#### Reverse Face of the First Stone.

##### *Dibbatu Jinacakkam!*

Dalaratthē pana Padippajēyyābhidhānagāmaṃvāsiputtō Sāriputtō nāma'ēkō samānērō Pugāmanagaraṃ gantva, Ānandathērassa santikē upasampajjitvā, atthakathāsahitaṃ dhammavinayaṃ pariyāpuṇāti. Sō evaṃ pariyattadhammavinayō samānō bahussutō Sāriputtō bhikkhu byattō paṭibalo ti patthapayasō hōti. Atha Pugāmarājā tassa kittisaddaṃ sutvā: "yadi Sāriputtō bhikkhu bahussutō sutadharō sutasannicayō byattō paṭibalo aṅga-paccaṅgapāripūri-samannāgatō ca abhaviṣṣa, evaṃ tam ācariyaṃ katvā payirupāsissāmi" pariṇe pēsitvā vimaṃsāpēsi. Tē pana pariṇā raññō pēsitā Sāriputtassa bhikkhunō aṅga-paccaṅgapāripūriṃ vimaṃsāpēsi. Evaṃ vimaṃsamānā tassa bhikkhunō pād'aṅgutthak 'aggacchinna-bhāvaṃ disvā raññō tam pavattim ārocēsum. Rājā: "na sabb'aṅgapāripūrisamannāgatō sō bhikkhū ti" maññamānō tassa bahū pūjāsakkāraṃ katvā, Dhammavilāsathērō ti' nāmaṃ datvā, "Rāmaññadēse sāsanaṃ pajjōtēyyāhi ti" vatvā tam uyyōjēsi.

Tatō Dhammavilāsathērō Rāmaññadēsaṃ gantvā Dalanagarē bahū bhikkhū dhammavinayaṃ pariyāpuṇāpēsi. Tadā Dalanagarē tam pakkhaṃ bhikkhusaṅghaṃ Sīhalapakkhābhikkhusaṅghaṃ ti vōharanti. Sō' Uttarābhidhānānaṃ arahantūnaṃ pavēṇibhūtaṃ pana purimaṃ bhikkhusaṅghaṃ Ariyārahantapakkhasaṅghaṃ ti ca Rāmaññadēsiyā vōharanti.

Ēkō pana bahussutagūṇasaṃpannō Ariyārahantapakkhō mahāthērō Lakkhiyapura-ratthē bakāsamacchānaṃ bahulatāya Bakāsaṃ ti laddhanāmassa nadimukhassōpakatthabhūtē vihārē paṭivasati. Tatō avidūrē ēkaṃ āpaṇaṃ atthi; tamh 'āpaṇatō avidūrē ṭhaṇē bahū karamarē Kambōjīyē maṇussē samānētvā vasāpēnti. Tēn' ētaṃ āpaṇaṃ pi Kambōjāpaṇaṃ ti vōharanti. Tassa ca vihārassa Kambōjāpaṇē āsannattā Kambōjāpaṇavihārō ti vōharanti. Tam vihāravāsimahāthēraṃ pi Paṭhama-Kambōjāpaṇavihārathērō ti vōharanti. Pacchā pana Paṭhama-Kambōjāpaṇavihārathērō ti avatvā, Kambōjāpaṇamahāthērō ti vōharanti.

Tatō aparabhāge Dalapurādhivāsi saddhāsāmpannō Sirijayavaddhanō nūma' ēkō amaccō mahāvāpiyā samipē vihāraṃ katva, Kambōjāpaṇamahāthēraṃ nimantētvō vasāpēsi. Tadā Dalanagarē Ariyārahantasaṅghapakkhass' abbhantarē ayam ōva Kambōjāpaṇamahāthērō gūṇavāntatarō vuḍḍhatarō ca, tasmā sabbō pi Ariyārahantasaṅghō Kambōjāpaṇamahāthērasaṅghapakkhō ti vadanti. Aparabhāgē tu Kambōjāpaṇamahāthērasaṅghapakkhō ti avatvā, Kambōjāpaṇasaṅghapakkhō ti vadanti. Puna ca paraṃ Kambōjāpaṇasaṅghapakkhō ti avatvā, Kambōjāsaṅghapakkhō ti vadanti.

Tatō pana pabhuti Dalābhidhānē nagarē Ariyārahantasaṅghapakkhassa Kambōjasaṅghapakkhō ti vōhāraṃ upādāya, sabbasmiṃ pi Rāmaññadēse Ariyārahantapakkhāṃ Kambōjasaṅghapakkhō ti vōharimsu.

Muttimanagarē pana Kambōjasaṅghapakkhō ; Sīvalimahāthērapavēṇibhūtō Sīhaḷasaṅghapakkhō ; Tāmalindamahāthērapavēṇibhūtō Sīhaḷasaṅghapakkhō ; Ānandamahāthērapavēṇibhūtō Sīhaḷasaṅghapakkhō ca ; Muttimanagarē yēva dēviyā 'cariyabhūtaṣṣa Sīhaḷadipaṃ gantvā upasampadaṃ gahētvā pun' āgantvā, visum saṅghakammaṃ gantvā upasampadaṃ gahētvā pun' āgantvā, visum saṅghakammaṃ karōntassa Buddhavaṃsamahāthēraṣṣa pavēṇibhūtō Sīhaḷasaṅghapakkhō ; Sīhaḷadipaṃ gantvā gahitōpasampadassa Muttimanageraṃ paccāgantvā, visum saṅghakammaṃ karōntassa Mahānāgābhiddhānassa Mahāsāminō pavēṇibhūtō Sīhaḷasaṅghapakkhō eṭṭi : chadhā bhinnā saṅghapakkhā ēkatō saṅghakammassākatattā nānāsamvāsakā nānānikāyā jātā.

Tēsu pi sabbēsu chasu nikāyēsu simāsammutikammōpasampadakammādisaṅghakammakaraṇakālē, bahūnaṃ tipīṭakadharānaṃ bahussutānaṃ byattānaṃ paṭibālānaṃ ekaccaṃ sannipatitvā saṃsanditvā yuttāyuttavicāraṇānaṃ abhāvēna, tasmiṃ tasmiṃ yēva nikāyē mahāthērā : "mayam ēva byattā paṭibālā ti" maññamānā sakasakānaṃ matiṃ yēva saṅghakammaṃ akariṃsu.

Api ca kēci thērā yasmiṃ gāmakhēttē yattakē padēsē simaṃ bandhitum icchanti ; tatta-kassa samantā nimittāṃ ṭhapētvā, nimittānaṃ bahi tasmiṃ ṭhitānaṃ bhikkhūnaṃ hatthapāsānayanachandāharaṇa-bahi-nīharaṇa-vasēna sōdhanam akatva, antōnimittāgatē yēva bhikkhū hatthapāsāgatē katvā simaṃ bandhanti. Tassaṃ ca simāyā upasampadakammaṃ karōnti.

Kēci pana thērā : "yasmiṃ gāmakhēttē simaṃ bandhitum icchanti ; tasmiṃ gāmakhēttē samantā antōnimittāgatānaṃ ca bahinimittāgatānaṃ ca hatthapāsānayanādivasēna sōdhanam katvā va simā bandhitabbā ti" vadanti. Tathāpi simābandhanakālē sabbā yēva gāmasimā sōdhētum dukkarā ti maññamānā, visumgāmalakkhaṇaṃ saccatō tathatō anupadhārētvā, yattakam yattakam padēsaṃ paricchinditvā, rājā kassaci dēti : tattakō tattakō padēsō visumgāmō hōti ti sannīṭṭhānaṃ katvā upacūrasimūmattam ēva vū tatō adhikaṃ pi vā yaṃ kiñci yathāruccitakam padēsaṃ rājādīhi paricchindipētvā, tatth' ēva ṭhitānaṃ bhikkhūnaṃ hatthapāsānayanādivasēna sōdhanam katvā, sakalāya gāmasimāya sōdhanam akatvā, simaṃ bandhanti. Tassaṃ ca simāyā upasampadakammaṃ karōnti.

Aparū tu thērā : 'dvinnam baddhasimānaṃ yēva rukkhāsākhādisambandhēn' aññamañña-saṅkarō hōti ; baddhasima-gāmasimānaṃ vū dvinnam gāmasimānaṃ vā rukkhāsākhādisambandhē pi saṅkarō na hōtīti,' attham adhimuñcitvā, yasmiṃ gāmakhēttē simaṃ bandhitum icchanti ; tassa gāmakhēttassa samantatō aññēhi gāmakhēttēhi rukkhāsākhādi-sambandhāvachōdam akatvā, tasmiṃ yēva gāmakhēttē ṭhitānaṃ bhikkhūnaṃ hatthapāsānayanādivasēna sōdhanam katvā simaṃ bandhanti. Tassaṃ ca simāyā upasampadakammaṃ karōnti.

Aññē pana thērā Pāliyaṭṭhakathāsu vuttaṃ nadilakkhaṇaṃ vā jātassasalakkhaṇaṃ vā sabbākāpēnārōṇanupadhārētvā 'anvaḍḍhamāsaṃ anudasāhaṃ anupañcāhan ti' aṭṭhakathāyaṃ vuttapadūnam attham sammānupadhārētvā, ativutṭhikē pi Rāmaññadēsē nadilakkhaṇajātas-sasalakkhaṇavirahitōsu pi nadijātassarēsu sajjitāyā ndakukhēpasimāyā upasmpadammaṃ karōnti.

Ekaccū pana thērā yasmiṃ gāmakhēttē simaṃ bandhitum icchanti ; tass' aññēhi gāmakhēttēhi rukkhāsākhādi-sambandhaṃ avacchinditvā, tasmiṃ gāmakhēttē antōnimittāgatē ca bahinimittāgatē ca hatthapāsāgatē vū katvā, chandaṃ vū āharitvā, bahi vā nīharitvā, simaṃ bandhanti. Tassaṃ simāyā upasampadakammakaraṇakālē pana tassā ca gāmasimāya rukkhāsākhādi-sambandham aviyōjētvā upasampadakammaṃ karōnti.

Sammāsambuddhaperinibbānatō panā dvahikēsu dvīsu vassasahassēsu vitivattēsu, nabha-yama-nāga-sakkarāje tipīṭaka-bēdāgamatakkā-byākaraṇa-chandālaṅkāra-jōti-vajja-gaṇika-sattha-saṅkhātūnaṃ sutūnaṃ vasēna bahussutō, iṭṭhakavaḍḍhaki-daruvaḍḍhaki-sippādivasēna bahusippō nānūdōsabbhāsāsukataparicayō, saddahādya nēkaguṇa-gaṇa-samaṅgi, kumuda-kunda-sarada-candikā-samūna-sōtagajapati-bhūtō Rāmādhīpati nāma Siripavaramahādhammarājā-dhirājā Kusimamaṇḍala-Haṃsavatimaṇḍala-Muttimamaṇḍalasaṅkhātēsu tisu Rāmañ-



ñamaṇḍalēsu janatāya rakkhāvaranaguttiṃ katvā Haṃsavatīyaṃ dhammēna samēna rajjaṃ karēsi.

Tadā sō rājā Satthusaśāne suṭṭhutarāṃ pasannattāy' ēvaṃ cintēsi: "pabbajjādhinā khō upasampadā upasampadhinaṃ ca sasanāṃ upasampada pana simā-parisa-vatthu-ñūatyā-nusāvana-sampattisaṅkhātāhi pañcahi sampattihi yuttā vākuppā ṭhānārahā hōti. Tāsu parisuddhass' upasampadāpēkkhassa vatthussa byañjanapāripurīṃ katvā vācētum samatthānam ācariyānaṃ ca labbhamānattā vatthuñūatyānusāvana-sampattiyō samvijjamānārahā bhavēyyum; simāparisa-sampattinaṃ pana vijjamānābhāvaṃ katham jānitum labbhēyyan ti?"

Tatō rājā: Vinayapālinca; Vinay'atthakathaṃ ca; Sāratthadīpanīṃ nāma Vinayaṭikaṃ ca; Vimativinōdanīṃ nāma Vinayaṭikaṃ ca; Vijirabuddhithērēna katam Vinayaṭikaṃ ca; Kaṅkhāvitaraṇīṃ nāma Mātik' atthakathaṃ ca taṭṭikaṃ ca; Vinayavinicchayapakaraṇaṃ ca taṭṭikaṃ ca; Vinayasāṅgahapakaraṇaṃ ca; Simālaṅkārapakaraṇaṃ ca; Simālaṅkārasāṅgahaṃ ca — byañjanatō ca atthato ca samannāharitvā tad anusārēna Pāliya c'atthakathaṃ, atthakathāya ca ṭikaṃ, pakaraṇēna ca pakaraṇaṃ, pubbēna cāparam sāmsanditvā, samānayitvā, kidisō nu khō Bhagavatō ajjhāssānurūpō atthakathākāra-ṭikākāra-pakaraṇākārācariyānulōmatō simādhikāre Vinayavinicchayō ti sammad ēva punnappunam upaparikkhati, punappunam anuvicinati. Tass' ēvaṃ punnappunam upaparikkhantassa punnappunam vicinantass' ēvarūpō Vinayavinicchayō paṭibhāti:

"Yasmiṃ hi naranārīnaṃ gamanāgamanatṭhānābhava-catu-iriyāpathapavattanabhāva-sadanicccharaṇatṭhānābhāva-bhūñjitabbāyuppatiṭṭhānābhāva-saṅkhāta-lakkhaṇasabite karaggāha-paricchinne pakatigāmakhettē vā, visumgāmakhettē vā, yaṃ kiñci yathārucitakam padēsaṃ gahētvā, simam kattum iochanti. Tassa pakatigāmakhettassa vā visumgāmakhettassa vā aūññhi gāmakhettēhi rukkhasākhādi-sambandham āvacchinditvā, yassa simābandhanatṭhānābhūtassa yathārucitakassa padēsassa samantato dubiññēyya-simā-maggāyaṃ mahatiyaṃ simāyaṃ saṇṭhānābhādābhāvē pi bahūni nimittāni ṭhapētvā, suviññēyya-simā-maggāyaṃ pana khuddaka-simāyaṃ siṅghāṭakasaṇṭhānaṃ kattum iochāyaṃ, tiṇi nimittāni, samacaturassasāṇṭhānaṃ vā dighacaturassasasāṇṭhānaṃ vā kattum iccāhāyaṃ, cattāri nimittāni, nānāsasāṇṭhānābhēdaṃ kattum iochāyaṃ, pañcādīni nimittāni ṭhapētvā, antō-nimitta-bahi-nimitta-bhūtānaṃ padēsānaṃ rukkhasākhādi-sambandham api byavacchijja simāmaggaṃ dassētvā, nimittēnaṃ antō ca bahiā yāvaticā tasmiṃ gāmakhettē bhikkhū, tē sabbē hatthapāsānayanārahē hatthapāsāgatē katvā, chandārahānaṃ vā chandē āhatē, avasēsē gāmkhettatō bahi niharāpētvē, disācārikabhikkhūnaṃ sañcārāpanayanattham tassa gāmakhettassa samantato ārakkhakamanussē ṭhapētvā, saññānakaṇṭhattham tēsu tēsu ṭhānāsu dhajam vā paṭākam vā ussāpētvā, bhērisaṅkhādīni vā ṭhapētvā, tikkhattum nimittāni kittēvā, byañjanasampattiyuttāya kammavācāya simā bandhātābbā. Ēvarūpēna vidhinā katā simāsammuti akuppā hōti ṭhānārahā. Tassan ca simāyaṃ katam upasampadādīkammam akuppaṃ hōti ṭhānārahāṃ.

Api ca vassānassa catūsu māsēsu aḍḍhamāsē aḍḍhamāsē sammādhārāpacchēdavasēna, ēkavāravassanaṃ vā, pañcāhē pañcāhē sammādhārāpacchēdavasēna ēkavāravassanaṃ vā samavutṭhilakkhaṇaṃ. Aḍḍhamāsato pana param ēkavāravassanaṃ dubbuṭṭhilakkhaṇaṃ. Pañcāhatō unē caturahē. caturahē va, tīhē tīhē vā, dvīhē dvīhē vā, dinē dinē vā, vassanaṃ pañātivutṭhilakkhaṇaṃ.

Sānavutṭhikē ca kalē yassaṃ nadiyaṃ vassānassa catūsu māsēsu yatthakatthaci titthē vā atitthē vā uttarantiyē bhikkhuniyā antaravāsakō ēka-dvāṅgulamattam pi tēmiyati; ayaṃ nadisaṅkham gacchati. Aḍḍhamāsē aḍḍhamāsē hi ēkavāravassanaṃ labbhaṇēna samavutṭhikē kalē yassaṃ nadiyaṃ vassānassa catūsu māsēsu yatthakatthaci uttarantiyā bhikkhuniyā antaravāsakō tēmiyati; ayaṃ mahānadisaṅkham gacchati. Dasāhē dasāhē ēkavāravassanaṃ labbhaṇēna samavutṭhikē kalē yassaṃ nadiyaṃ vassānassa catūsu māsēsu yatthakatthaci uttarantiyā bhikkhuniyā antaravāsakō tēmiyati; ayaṃ majjimanadisaṅkham gacchati. Pañcāhē pañcāhē ēkavāravassanaṃ labbhaṇēna samavutṭhikē kalē yassaṃ nadiyaṃ vassānassa catūsu māsēsu yatthakatthaci uttarantiyā bhikkhuniyā antaravāsakō tēmiyati; ayaṃ khuddakanadisaṅkham gacchati.



Samavuṭṭhikē ca kālē yassaṃ nadiyaṃ vassānassa catūsu māsēsu yatthakattāci uttarantiyā bhikkhuniyē antaravāsakō tēmiyati; dubbuṭṭhikē kālē tu na tēmiyati; sā nadisaṅkhaṃ na gacchatīti na vattabbā: dubbuṭṭhiyā apamāṇattā. Samavuṭṭhikē pana kālē vassānassa catūsu māsēsu yatthakattāci uttarantiyā bhikkhuniyā antaravāsakō na tēmiyati; ativuṭṭhikē pana kālē vassānassa catūsu māsēsu yatthakattāci uttarantiyā bhikkhuniyā antaravāsakō tēmiyati; sā tu nadisaṅkhaṃ gacchatīti na vattabbā: ativuṭṭhiyā pi apamāṇattā.

Jātassarō pana sayam ēva jātō. Na yēna kēnaci khatō; samantatō āgatēna udakēna paripūrītō. Tādisē ca yasmiṃ jātassarē samavuṭṭhikē kālē vassānassa catūsu māsēsu pivitum vā hatthapādē dhōvitum vā udakaṃ hōti: ayaṃ jātassarō ti saṅkhaṃ gacchati. Yasmiṃ samavuṭṭhikē kālē pahōnakajātassarē dubbuṭṭhikālē vā hēmantagimhēsu vā pātum vā hatthapādē dhōvitum vā udakaṃ na hōti: ayaṃ jātassarō ti saṅkhaṃ na gacchatīti na vattabbō. Samavuṭṭhikē pana kālē yasmiṃ jātassarē vassānassa catūsu māsēsu pivitum vā hatthapādē dhōvitum vā udakaṃ na hōti; ativuṭṭhikē tu udakaṃ hōti: ayaṃ jātassarō ti saṅkhaṃ na gacchati.

Ayaṃ ca Rāmaññadēsō sabbavuṭṭhikō va: kathaṃ pan' ētassātivuṭṭhikattaṃ nāyatīti? 'Yasmā hi vassānassa catūsu māsēsu ti' iminā vassānassa catumāsikattam aṭṭhakathāyaṃ vuttaṃ. Imasmiṃ pana Rāmaññadēsē vassēnakālō chamāsikō hōti. Pañcāhē pañcāh' ēkavāra-vassanaṃ samavuṭṭhilakkhaṇaṃ ti ca vuttattā; caturahē caturahē va, tīhē tīhē va, dvīhē dvīhē va, dinō dinē vā, vassanaṃ ativuṭṭhilakkhaṇaṃ ti manyaṃ.

Imasmiṃ pana Rāmaññadēsē kadāci caturahō, kadāci tīhē, kadāci dvīhē, kadāci dinē dinē, kadāci sattāhamattaṃ pi vā, dasāhamattaṃ pi vā, suriyappabhāya pi ōkasam adatvā, ākulam api ghanam andhakārikaṃ viya katvā, sammādhārāpacchēdanēna dēvō vassati. Tasmā Rāmaññadēsassātivuṭṭhikattaṃ viññāyati.

Tasmā imasmiṃ Rāmaññadēsē yādisūyaṃ nadiyaṃ samavuṭṭhikē kālē yathāvuttēna vassanappakūreṇa dēvē vassantē pi vassānassa catūsu māsēsu yatthakattāci uttarantiyā bhikkhuniyā antaravāsakatēmanam sambhavēyya; tādisāyaṃ mahānadiyaṃ udakukkhepaṃ karitvā, katam upasampadakkammam akuppaṃ ṭhānārahaṃ bhavēyya. Yādisē pana jātassarē samavuṭṭhikē kālē yathāvuttēna vassanappakūreṇa dēvē vassantē pi vassānassa catūsu māsēsu pivitum vā hatthapādē dhōvitum vā udakaṃ bhavēyya; tādisē mahājātassarē udakukkhepaṃ katvā, katam upasampadakkammam akuppaṃ ṭhānārahaṃ hōtīti."

Tass' ēvam paṭibhāyamānasimāvinichayassa Bāmādhīpatinō pan' ēvam cētasō parivattakkō udapādi: "Yē hi kēci thērā yasmiṃ gāmakhēttē simaṃ bandhitum icchanti; tasmīṃ gāmakhēttō ṭhitānaṃ sabbēsam ēva bhikkhūnaṃ hatthapāsānayanādivasēna sōdhanam akatvā antōnimittāgatē yēva hatthapāsāgatē katvā simaṃ sammannanti. Tēsaṃ simāsammutikammaṃ parisavippattitō yēva kuppaṃ hōti.

Yasmiṃ hi pakatigāmakhēttē 'ekadēsaṃ yaṃ kiñci karaggāhāparicchinnaṭṭhānaṃ karabhāgaṃ dātum icchāyaṃ, rājādīhi paricchinditvā, dinnaṃ taṃ yēva visumgāmasaṅkhaṃ gacchati. Baddhasimattaṃ ca kammavācāpariyōsānē yēva hōti: na nimittakittanamattēna. Tasmā ayaṃ antōnimittabhūtō padēsō niyatāya bhūtagāmasimatō visumgāmasaṅkhaṃ pi na gacchati; baddhasimattam pi na pāpuṇātīti: antō-nimitta-padēsa-bahi-nimitta-padēsānaṃ ēkagāmasimabhāvatō. Tassam ēkagāmasimāyaṃ ṭhitē sabbē pi bhikkhū hatthapāsānayanārahē hatthapāsāgatō akatvā, chandārahānaṃ pi chandam anāharitvā, bahi nīharāpētabbē anīharāpētvā, antōnimittāgatē yēva bhikkhū hatthapāsāgatē katvā, kathaṃ simāsammutikammaṃ vaggaṃ hōti adhammikakammaṃ ti. Tassaṃ ca simāyaṃ katam upasampadādīkammaṃ simāsammutikammassa kuppattā simāvippattitō kuppati.

Yē vā pana thērā gāmalakkhaṇarāhitam yaṃ kiñci yathārūcitakam ṭhānam rājādīhi paricchindāpētvā, visumgāmakhēttam hōtīti saññāya vā, tasmīṃ yathārūcitakattāhānē yēva ṭhit bhikkhū hatthapāsāgatē katvā, simaṃ sammannanti; na sabbasmiṃ pakatigāmakhēttē. Tēsaṃ pi taṃ simāsammutikammaṃ parisavippattitō kuppam hōti. Tasmā tassaṃ pi simāyaṃ katam upasampadādīkammaṃ simāvippattitō kuppati.

Yē cāparē thērā yasmiṁ gūmakhēttē simaṁ sammannitum icchanti; tassa gūmakhēttassa' aññēhi gūmakhēttēhi rukkhāsākhādisambandhāvaccēdam akatvā, tasmiṁ yēva gūmakhēttē tthitānaṁ bhikkhūnaṁ hatthapāsānayanādivasēna sōdhanam katvā simaṁ sammannanti. Tēsam pi simāsammutikammaṁ parisavippattitō kuppaṁ hōti; yasmā hi:

#### OBVERSE FACE OF THE SECOND STONE.\*

Yathā dvinnaṁ baddhasimānaṁ rukkhāsākhādi-sambandhēn' aññamaññaṁ saṅkarabhāvō hōti; tathā baddhasima-gūmasimānaṁ pi vā, dvinnaṁ gūmasimānaṁ pi vā. rukkhāsākhādi-sambandhēna saṅkarabhāvō hōti yēvāti. Tassaṁ ca simāyaṁ katam upasampadādikammaṁ pi simāvippattitō kuppaṁ hōti.

Yē pan' aññē thērā ativuṭṭhikasmaṁ Rāmaññadēsō nadilakkhaṇa-jūtassaraḷakkhaṇa-virahitēsu pi nadijātassarēsu sajjitāyaṁ udakukkhēpasimāyaṁ upasampadādikammaṁ karōnti. Tēsam upasampadādikammaṁ pi simāvippattitō kuppati. Ativuṭṭhikō hi Rāmaññadēsē yādisāyaṁ nadiyaṁ samavuṭṭhikē kālē yathāvuttēna vassanappakarēna dēvē vassantō, vassānassa catūsu māsēsu yathakathāci uttarantiyā bhikkhuniyā antaravūsakatōmanam na sambhavēyya. Ativuṭṭhikattā pan' imassa padēsassa' antaravūsakatōmanam sambhavēyya. Tādisāpi nadi samavuṭṭhikālē yathāvuttam antaravūsakatōmanam attham gahōtvā, nadisaṅkham gacchatī ti vattum katham yujjēyya? Yādisē pana jātassarē samavuṭṭhikālē yathāvuttēna vassanappakarēna dēvē vassantē, vassānassa catūsu māsēsu pivitum vā hatthapādē dhōvitum vā udakam na bhavēyya. Ativuṭṭhikattā pan' imassa padēsassa vassānassa catūsu māsēsu pivitum vā hatthapādē dhōvitum vā udakam bhavēyya. Tādisē pi jātassarō samavuṭṭhikālē yathāvuttam pivana-hattha-pāda-dhōvana-pahōnak' udakassa vijjamānam attham gahōtvā, jātassarō ti saṅkham gacchatī ti vattum katham yujjēyyā ti?

Appē kaccē pana thērā yasmiṁ gūmakhēttē simaṁ bandhitum icchanti; tass' aññēhi gūmakhēttēhi rukkhāsākhādi-sambandham avacchinditvā, tasmiṁ gūmakhēttē antōnimittāgatānaṁ ca bahinimittāgatānaṁ ca sabbēsam pi bhikkhūnaṁ hatthapāsānayanādim katvā simaṁ bandhanti. Tassam simāyaṁ upasampadādikammakaraṇakālē pana tassū ca gūmasimāya rukkhāsākhādi-sambandham avijōjētvā upasampadādikammaṁ karōnti. Tēsam upasampadādikammaṁ parisavippattitō kuppati. Tassā baddhasimāya ca gūmasimāya o' aññamaññaṁ saṅkarabhāvapattitō. Yadi vā pan' ētē thērā parisuddhāya baddhasimāya vā, gūmalakkhaṇa-sahitē pakatigūmakhēttē vā, visūṅgūmakhēttē vā, nadilakkhaṇapattāya mahānadiyā vā, jātassaraḷakkhaṇapattē jātassarē vā, samuddalakkhaṇapattē samuddō vā, upasampadādikammaṁ karōnti. Yē pana tasmiṁ upasampadādikammē gaṇū hōnti. Tō vuttanayēna vippannasimāya vā, gūmalakkhaṇarahitē visūṅgūmakhēttē vā, nadilakkhaṇapattāya khuddakanadiyā vā, jātassaraḷakkhaṇapattē khuddakajātassarē vā, upasampannā bhikkhū yēva hōntīti. Tēsam upasampadādikammaṁ pi parisavippattitō kuppaṁ yēvāti."

Atha khō Rāmādhīpatirājā Rāmaññadēsē upasampadādikammaṁ simāvippatti-parisavippattinaṁ vijjamānabhūvaṁ ātēvā: "Mayham pi iminā vuttappakarēna upasampadādikammaṁ simāvippatti-parisavippattiyō khāyanti. Rāmaññadēsē ca Hamsavatīnagarō bahū tēpiṭakā byattā paṭibālā. Tēsam pi upasampadādikammaṁ simāvippatti-parisavippattiyō khāyēyyum vā nō vā. Appēva nāmāham tē pi sabbē s'atthakathā-ṭikam Vinayapāliṁ byañjanatō ca atthato cōpa-parikkhāpētvā, Pāliyā c'atthakathāṁ, atthakathāya ca ṭikam, pubbēna cāparaṁ saṁsandāpētvā, samānayūpētvā, simādhikārē Vinayavinicchayaṁ kārapēyyam ti" cintētvā, tē sabbō pi tipīṭaka-dharē bhikkhū simādhikārē Vinayavinicchayaṁ kārapēsi.

Tatō Rāmādhīpatirājēn' ajjhositā sabbē pi tipīṭakadharū bhikkhū s'atthakathā-ṭikam Vinayapāliṁ byañjanatō c' atthato c' upaparikkhitvā, punappunam sammad ēva saṁsandētvā, samānayitvā, simāvippatti-parisavippattinaṁ vijjamānabhūvaṁ disvā, yathādiṭṭham rañṇō Vinayavinicchayaṁ ārocēsū.

Tatō rājā: "ahō vata! 'Buddhasūsanam pañcavassasahassaparimāṇam kalam thassatīti' atthakathācāriyāsabbhēhi vuttam; idāni pana Buddhassa Sambōdhipattatō sattacattālīsādhikam<sup>1</sup> divisahassamatīam ēvāti; idān ca khō dāni yēva sūsanam samalam sakantakam s'abbudam

<sup>1</sup> Catusaṭṭhādhikam in MS. B.

sāsank'upasampadam jātam. Kathaṇ ca rahi yāvapañcavassasahassaparimāṇakālapariyanta-pavattanasamattham bhavēyyāti ? " cintētvā, puna cintēsi : " Yajjāham idisaṁ sāsane uppannam malakaṇṭak' abbudam disvā va, yathā sāsane nirāsank'uppsampadabhāvāpajjanēna parisuddham pariyōdātam hutvā, yāvapañcavassasahassaparimāṇakālapariyanta-pavattanasamattham bhavēyya. Yāthā byāpāram anāpajjitvā v'upēkkhakō viharēyya; tathā sati Bhagavati Sammāsam-buddhē pi sukarapēmābhīpasādēnāsamannāgatō gāravacittikārēnāsamāṅgibhūtō va bhavissam. Appūva nāma mayā sāsanaṁ visōdhētabbam ēva. Kutō nu khvāham āditō parisuddh'upasampadam samāharitvā, imasmiṁ Rāmaññadēsē patitthāpētō ? Yē tē saddhāsampannā kulaputtā tad upasampadāpēkkhā; tē tad upasampadam gāhāpētvā nirāsank' upasampadabhāvēna sāsanaṁ parisuddham bhavēyyāti." Ath' ēvam cintētassa Rāmūhipatirājass' ēvarūpō parivitakkō udapādi.

Sammāsam-buddhaparinibbānatō kira dvinnam vassasatānam upari chattimsatimē vassē vitivattē, Mōggāgaliputtatissamahāthērēna pēsītō Mahāmahindathērō Tambapannīdīpaṁ gantvā, sāsanaṁ patitthāpēsi. Tatō Dēvānāmpiyatissō Sīhāṇindō thērē pasiditvā Mahāvihāraṁ patitthāpēsi. Mahāvihārapatitthānātō pana paṭṭhāya aṭṭhārasādhikāni dvēvassasatāni parisuddham sāsanaṁ; ēkō yēva Mahāvihāravāsīnikāyō jāto. Yādā pana Vattagāmaṇi-Abhayō rājā Dādhiyan nāma Damiḷarājānam jinitvā, Lankādīpē rajjam pattō. Abhaya-girivihāraṁ kārāpētvā, sattahi Damiḷēhi parājitvā, palāyitvā, cuddasavassāni niliyitvā, vasanakālē niccam pubb'upakarim Mahātissam nāma thēram ānētvā tassādāsi. Tam pana kulasaṁsattham Mahātissathēram kulasaṁsatthadōsēna Mahāvihāravāsibhikkhusaṅghō Mahāvihāratō nihari. Tatō pabhuti Mahāvihāravāsikā bhikkhū ca Abhayagirivihāravāsikā bhikkhū ca : dvēdhā bhinnā dvē nikāyā jātā.

Tatō Abhayagirivihārapatitthānātō pana sattapaññāsavassādhikēsu tisū vassasatēsu vitivattēsu, Mahāsēnō nāma rājā Lankādīpē sattavāsativassāni rajjam kārēsi. Tasmiṁ kālē sō rājā Jētavanavihāraṁ katvā, Dakkhīnavihāravāsissa jimhantarassa asaṇṇatassa pāpauittassa Tissathērassa pasiditvā adāsi. Tatō paṭṭhāya Jētavanavihāravāsikē bhikkhū Mahāvihāravāsikēhi bhikkhūhi Abhayagirivāsikēhi bhikkhūhi ca bhinditvā, Jētavanavihāravāsīnikāyō nām' ēkō nikāyō jāto.

(To be continued.)

## FOLKLORE IN BURMA.

BY TAW SEIN-KO.

No. 3.—*The Three-eyed King.*<sup>1</sup>

Sūlañānbawā was succeeded in 442 B. C. by Duttabaung, the son of Mahāñānbawā by Bēdayi.<sup>2</sup> The advent of this king, who had three eyes, the third being between the other two, was prophesied by Gautama Buddha himself according to the following tradition.<sup>3</sup>

<sup>1</sup> There is a similar tradition among the Taluings, from whom the Burmans appear to have adapted their own version after the conquest of the maritime provinces by Alompra in 1757 A. D. The Taluing name for the king is Mutpirōjē and not Duttabaung. The following is extracted from Haswell's *Grammatical Notes and Vocabulary of the Peguan Language*, p. xv. : "The Peguan name of Maulmain is Mōt-mooa-lām (Mut-mwē-lām) or One-eye-destroyed. The legend is, that an ancient king had three eyes, two in the usual places, and one in the centre of the forehead. With this third eye he could see what was going on in the surrounding kingdoms. The King of Siam was at war with him, and, finding his plans continually thwarted, suspected there were traitors in his camp, and called a council to find out who gave information concerning his plans to the enemy. His officers told him that there was no traitor, but that the King of Maulmain was able with his third eye to see all that was going on in the Siamese camp. It was suggested that the King of Siam should give his daughter to the King of Maulmain, so that when she had succeeded in gaining the confidence of the king, she might manage to put out his third eye. This counsel was followed and proved successful, and the third eye was destroyed. Hence the name of the city. It is often called Mōt-lām-lām (Mut-lēm-lēm), or Eye-destroyed-destroyed." These traditions about Duttabaung and Mut-pirōjē are, I believe, traceable to the worship of Śiva, which prevailed in Burma in ancient times.

<sup>2</sup> See *ante*, Vol. XIX. pp. 448, 449. [Observe the line of royal descent. Father, then elder-son, then younger-son (childless), then elder-son's son. Compare *ante*, Vol. XXI. p. 287ff.—Ed.]

<sup>3</sup> This tradition, with slight variations, is gravely recorded in the *Mahāyāsinī* (= *Mahārājavanśa*) or *Chronicle of the Burmese Kings*.

Gautama Buddha, in the fifth year of his Buddhahood, was presented by the two brothers Mahāpunṇa and Chūlapunṇa with a sandal-wood monastery situated at Vāṇij-jāgama, otherwise called Lēgaing,<sup>4</sup> in Sunāparanta. The sage accepted the gift and occupied the monastery for seven days. On his return he walked along the Yōma range fringing the right bank of the Irrawaddy, and from the top of the Pōṣūdaung hill<sup>5</sup> to the north of Prome, he saw a piece of cow-dung floating in the sea,<sup>6</sup> which stretched to the range of hills on the east. At the same time a male mole came and paid him homage by offering him some burrowings. On seeing these two omens the Master smiled, and being asked by Ānanda the cause of his doing so, he replied: "My beloved Ānanda, after I have attained Parinirvāṇa, and after the religion has flourished for 101 years, yonder sea will dry up and the kingdom of Śarēk'ēttarā will be founded. The mole before us will be incarnated as Duttabaung, the founder of that kingdom, from whose reign will date the establishment of my religion in the country of the Mrānmās."<sup>7</sup>

The mole had been asked by his wife to wake her up when Gautama approached their home, so that she might participate in the merit that would accrue to them both by making some suitable offering. As it was rather early in the morning when Buddha arrived, the husband thought that he would not disturb the slumbers of his wife. But when she got up and found out that the sage had come and gone, and that her husband had made an offering of his burrowings, she became irate at his remissness of duty, and lost no time in following Gautama and crying out to him, at the top of her voice, to stop and receive her offering. In compliance with her entreaty, he stopped at a hill, called, in after times, the Dāngyidaung,<sup>8</sup> and duly received her proffered burrowings. This done, the female mole thought that she would have revenge on her husband for his extreme recklessness for her spiritual welfare, and took an oath thus:

"By the efficacy of the merit I have just acquired, may I, in my next birth, be a person capable of wreaking a singular vengeance on my husband in his next birth!"

The male mole was duly incarnated in the womb of Bēdayi, the Queen of Mahāśān-bawā, while his wife became Princess Pēkṣānō<sup>9</sup> in the country of Pandwā.<sup>10</sup> The princess was beautiful, accomplished, and clever, and many were the princes that sought her hand. Her father determined that high birth, if not uninterrupted descent from the race of Sakya<sup>11</sup> kings of Northern India, should be the *sine qua non* of his future son-in-law, and he accordingly wedded his daughter to Duttabaung, king of Śarēk'ēttarā.

Duttabaung was a puissant prince, who wielded the sceptre of an extensive empire. His dominions included the whole of Jambūdīpa<sup>12</sup> and his influence was felt even in the land of

<sup>4</sup> Lēgaing is in the Minbu district. It is still a famous place of pilgrimage.

<sup>5</sup> Burmans derive Pōṣū from Pawṣū (Sole-head) because, according to tradition, Gautama Buddha turned the soles of his feet on the top of this hill and pronounced an oracle regarding the foundation of Śarēk'ēttarā (Śrīkshētra). See, *ante*, p. 6.

<sup>6</sup> That the sea washed the shore as far as Prome appears to be supported by the marine shells found on the hills in the neighbourhood, but the exact or approximate period when it dried up has not, as yet, been determined.

<sup>7</sup> The exact derivation of Mrānmā (pron. *Bamā*), the national appellation, by which the Burmans are known to themselves, has not been definitely settled. Sir Arthur Phayre says that it is derived from *Brahmā*, the progenitor of the human race according to Buddhist tradition; while Bishop Bigandet derives it from *Mien*, the appellation by which the Burmans are known to the Chinese (*Mrān-mā* = *Myin-mā* according to one method of phonetics). Hodgson, on the other hand, maintains that it is derived from a word signifying 'man.'

<sup>8</sup> The Dāngyidaung hill is nearly opposite Prome. There is another of the same name opposite Pagan. The local derivation of Dāngyidaung is *tān*, to stop, abruptly; *kyi*, to see; and *taung*, a hill.

<sup>9</sup> [Pēkṣānō is spelt *Pissānō* = (?) *Pisunā*.—Ed.]

<sup>10</sup> Pandwā is identified with Tanngdwingyi in the Magwā district. For the story of Bēdayi, see *ante*, Vol. XIX. p. 437 ff.

<sup>11</sup> Burmese historians take a delight in tracing the descent of their kings from the Sakya race of Northern India, to which Gautama Buddha belonged.

<sup>12</sup> Burma is included by native writers in Jambūdīpa. Their idea of geography is extremely hazy.

the Nāgas and Asuras. His might and power was such that even Indra,<sup>13</sup> the Lord of the thirty-three gods of Tāvātimsa, had to lend<sup>14</sup> his celestial aid to the consummation of his wishes. When Śarēk'ēttarā was built both Sakra and the Nāgas rendered valuable assistance, and on its completion Duttabaung was inducted to his throne by Sakra,<sup>15</sup> who conferred on him celestial weapons. One of these was a wonderful spear, which carried royal messages to the king's tributaries. Sakra also presented Duttabaung with a wonderful drum, which, when beaten, could be heard on the utmost confines of the empire, thereby indicating that the time for paying tribute had come.

Duttabaung ruled with justice tempered by mercy, and great was the amount of tribute received by him. He was loved by his subjects and feared by his tributary chiefs, and was, in short, blessed in all respects except one. That was, although he was extremely fond of his wife Pēkṣanō, he was treated by her with coldness, haughty disdain, and inveterate hatred, dissimulated under the cloak of feigned obedience and respect. Her one object in life appeared to be to foil his designs wherever possible, to effect the reduction of his power and influence, and to bring ignominy and shame upon him in all that he undertook. But so long as the king observed the precepts inculcated by Gautama Buddha, supported the monks, and looked after the interests of the religion, the designs of this malicious queen were frustrated by the occult power of the *nāts* (spirits).

One day, however, in an evil hour, the king, without due investigation directed the confiscation of a piece of rice-land measuring 5 *pēs* (a *pē* is a measure of land which may be taken for the purposes of the story at an acre), which a widowed sweet-meat seller had presented to her preceptor. Henceforth, owing to this sinful deed committed against the religion, the king's power declined.<sup>16</sup> His satraps and governors grew refractory and eventually throw off their allegiance: tribute was withheld: the wonderful spear would no longer go on its wonted errands: and the drum would sound no more. To add to this long series of misfortunes Queen Pēkṣanō hit upon a plan, which was doomed to be successful in fulfilling her evil desire. She had an old skirt<sup>17</sup> of hers washed clean, and obtained some rags from a cemetery, and then had a towel woven with these materials for the use of the king. Duttabaung placed too much confidence in the love and fidelity of his wife, and not suspecting anything wiped his face with it, when lo! on account of the extreme uncleanness of the towel, his third or middle eye became blind! Simultaneously with his blindness his celestial spear and drum disappeared! Not convinced that his power had diminished, the foolish king in his dotage set out on a progress through his dominions with the object of re-establishing his government on its former basis. He was cruising near Cape Negrais,<sup>17</sup> when by spitting into the sea he excited the wrath of the Nāgas, who carried him and his brazen boat to their country under the earth.

Thus perished the three-eyed king, Duttabaung, and the oath of his wife Pēkṣanō, in her previous birth, was fulfilled.

<sup>13</sup> Sakra, the Recording Angel of Buddhism, is known to the Burmans as *Ṭagyā-min*. *Min* is pure Burmese, signifying an important personage: for *Ṭagyā* (= *Sakra*), see *ante*, Vol. XX. p. 422.

<sup>14</sup> Burmans have a saying that, when a king is powerful, even rulers of *nāts* (spirits) have to render him assistance.

<sup>15</sup> Native histories are mostly the work of Buddhist monks, or of monks who have turned laymen; and every opportunity is seized upon to improve their position, and to impress on the secular rulers the unwisdom of interfering with the Buddhist Religion, as inculcated by the monkish brotherhood. The *Mahāyāsarwin* was put into its present shape by a body of learned monks and ex-monks after the First Anglo-Burmese War (1824 A. D.).

<sup>16</sup> Skirts of women and clothes from a cemetery are regarded by the Burmans to be specially unclean for men. [In the uncleanness of the former we have a most interesting survival of a custom of *tabu*.—ED.]

<sup>17</sup> The Burmese name for *Negrais* is *Nāgayit* = Nāga-coiling. [The symbols for *yit* may, however, be *rach*, *ras* or *ris* according to the phonetics adopted. The usual Pāli form of the word is *Nāgarāsi*.—ED.]



## MISCELLANEA.

SANSKRIT WORDS IN THE BURMESE  
LANGUAGE.

## A REPLY.

I shall proceed to deal with Mr. Houghton's criticisms *seriatim*.<sup>1</sup>

Mr. Houghton disagrees with me in thinking that any of the words given in my list relate to social life or are in common use. In refutation of his statement I may say that the following Sanskrit derivatives are in very common use among the Burmese:—(7) *chankram* in the sense of walking about for exercise; (8) *drap* as a synonym for *gōṇ* (Pāli *guṇa*), meaning primarily to be possessed of a certain status in society, and secondarily to be proud; (10) *kambhā*, a world or a cycle of existence; (12) *parissad*, an assembly or audience, a congregation of people meeting together for purposes of religious devotion or festivity; (14) *prakatā*, *in statu quo*, or in a state of nature; (15) *prasad*, a turret, or a building with a number of roofs overtopping one another.<sup>2</sup>

**Adhvan.**—Mr. Houghton says: "The word is, however, an extremely rare one, and its meaning would probably not be understood by nine educated Burmans out of ten." With all due deference, I must say again that this word is in very common use. When a Burman wishes to express the incalculable duration of his repeated existences before he can enter Nirvāṇa, he would always employ this word in connexion with *saṃsāra*. Again, in Burmese histories, as well as in conversation, the word is commonly employed to signify the long succession of kings subsequent to the reigning ruler.

**Amṛita.**—The Sanskrit derivative is pronounced *amraik* or *amyaik*, as pointed out by Mr. Houghton. The substitution of *t* for *k*, in my former article (*ante*, Vol. XXI. p. 94) is, as admitted by the Editor, a misprint. The truth of Mr. Houghton's remark that, "the application of the epithet *amraik* (*amṛita*) to the Buddhist Nirvāṇa is obviously modern and needs no discussion here," can, I must confess, be hardly admitted by any scholar who knows anything of Pāli and Buddhism. There can be no doubt that North Indian influence is responsible for the transformation of the word, the various stages of which appear to be as follows: *amṛita*=*amṛit*=*amṛōt*=*amṛōk*, which, according to the Burmese system of phonetics, would be pronounced *amraik*.

**Abhiśhaka.**—No doubt in the "corrected spelling" issued under the authority of the Text-

book Committee of Burma, of which I was a member, the Sanskrit derivative *bhissik* was changed to *bhisik* on the advice of the native *sayās* or *paṇḍits*, who were in the majority, and whose evident desire was to disclaim any relationship of Burmese with Sanskrit, and, in spite of ancient usage, to try and derive all Sanskrit derivatives from Pāli, the sacred language of the Southern School of Buddhism. I do not at all see how "the fact of the penultimate vowel in the Burmese form being *i* and not *ī* is a proof of its late introduction." In the first place this statement is inconsistent with the assertion made in Mr. Houghton's first paragraph that "from very ancient times, indeed, the kings of Burma kept Brāhmaṇ astrologers at their courts for the purpose of making forecasts, fixing dates, and what not" (I suppose the vague "what not" would include the duty of performing the coronation ceremony of Burmese kings). In the second place, in dealing with Indo-Chinese languages, which have borrowed their alphabet from India, it is hardly safe to base one's conclusion on the mere morphology of words. The genius of such languages is so different from either Sanskrit or Pāli that it would be much safer to take also into consideration the phonetic forms of such words. Although the derivative from Sanskrit, which we are now discussing, is written *bhissik* or *bhisik*, the combination *ik* is always pronounced *ēk*, thus establishing its affinity to the vowel *ē* in *abhishhaka*.

**Chakra.**—I must again point out the very common use of the derivative from this Sanskrit word. The Pāli expression *dharmacakka* is always rendered into Burmese as *dharmacakrā*, thus showing the partiality of the Burmese language for derivatives from Sanskrit and rebutting Mr. Houghton's contention:—"the former, or Pāli, word (*chakka*) was that originally used, and that the Sanskrit word has been introduced subsequently by some courtly scholar." One of the titles of the Burmese king was "the Lord of the *chakrā* weapon (or disc);" and in common conversation the notion of a supernatural element is always conveyed by the word *chakrā* in such expressions as *yatā? chakrā*, supernatural or flying chariots; *nā? chakrā*, supernatural faculty of hearing.

**Chakravāla.**—The cosmogony of the Burmese is not derived "from the Brāhmaṇ astrologers at the Court," but was introduced with Buddhism.

**Chakravartin.**—I cannot at all agree with Mr. Houghton's statement as to the manner of

<sup>1</sup> See *ante*, p. 24 ff.

<sup>2</sup> The numbers refer to the words in my former list, *ante*, Vol. XXI. p. 95.



the introduction of the derivative from this word. No Burmese king has ever arrogated to himself such a title, and the condemnation of the Burmese courtiers is hardly justifiable. Nor can I subscribe to his expression the "old speakers of Pāli."

**Chaṅkram.**—Childers, in his *Pāli Dictionary* (page 99), identifies the Pāli word *caṅkamo*, meaning "a covered walk, arcade, portico, cloister," with the Sanskrit चङ्कम + अ. The word चङ्कम as meaning "walk (abstract and concrete)" is given at page 165 of Cappeller's *Sanskrit-English Dictionary*.

**Dravya.**—The exceedingly common use of the word *drap*, which is derived from *dravya*, has already been pointed out above.

**Kalpa.**—Mr. Houghton contends that, where a Pāli and a Sanskrit derivative having the same signification exist in Burmese, greater antiquity should be attached to the former. With all due deference to his scholarship I would beg leave to differ from this view. I would select only a few instances to show that this contention is not warranted by facts. The Pāli words *dharmachakka* and *Sāriputta* always assume in Burmese partially Sanskritic forms as *dharmachakrā* and *Sāriputtārā*. Again, in a Burmese inscription, dated 1198 A. D., which was found at Pagan, the word *Nirpan* occurs, which has closer affinity to the Sanskrit *Nirvāṇa* than to the Pāli *Nibbāna*; and the Pāli *Vissakamma* is always rendered in Burmese as *Visakrōm* (Sanskrit *Vīśakarmān*). How would Mr. Houghton explain this remarkable phenomenon? Could he explain it in any way other than by saying that the Sanskrit derivatives in the Burmese language are of more ancient date than the corresponding Pāli derivatives?

As regards the pronunciation of the conjunct consonant *las amesvāra* in such words as *ullāpa* and *sallāpa*, it is hardly justifiable to adopt the standard obtaining in Arakan, though it is undoubtedly not nowadays a centre of native learning. Since the fall of Arakan in 1785 A. D. the capitals of Burma have been the seats of learning and the centres of literary activity for the whole of the Burmese Empire.

**Mrigasiras and Pushya.**—The point to which I would desire to draw attention in connexion with these words is that in Burmese works, such as the translations of *Jātakas*, preference is always shown to the employment of Sanskrit derivatives. If the Pāli derivatives were already in existence, and were therefore, better and more widely understood, how could we account for

such preference? Surely terms, which had attained some popular fixity, would have been employed in translating astrological works, which, according to Mr. Houghton, were a later importation.

**Parissad.**—In the *Revised Vocabulary of Burmese Spelling* issued by the Text-book Committee, this word is, no doubt, as pointed by Mr. Houghton, spelt *parisat*. At the sitting of the Committee, when the spelling of this word was discussed, the reason given by one of the *sayās* for the adoption of the form as it now stands was, that it was derived from *parisāti*, which is but another form of *parisā* + *iti*! This was no doubt an attempt made with a vengeance to disclaim all connexion with Sanskrit. The word used to be spelt until a few years ago *parissad*, but the modern school of Burmese writers, who know nothing about the obligations of Burmese to Sanskrit, desire to eliminate all Sanskritic elements, which they do not understand and cannot appreciate. परिषद् in Sanskrit means "sitting around, besetting; assembly, congregation." The corresponding Pāli form *parisā* is primarily employed in the Buddhistic sense of the various classes of Buddha's disciples as monks, nuns, lay disciples, female devotees, &c., &c. (See Childers' *Pāli Dictionary*, page 346). Mr. Houghton's 'violent assumption' that 'the original Sanskrit word means rather a council, as in a court, or an assembly of ministers,' and that 'it was so first used by the Brāhmins in the king's court, the use of the word becoming afterwards more generally extended,' is scarcely warranted by the circumstances of the case. The supposition that the word was first introduced in a political, and not a religious, sense, and that it then permeated to the masses is not reasonably justified by the absence of means for the dissemination of ideas from a centre of political activity among the masses of the people, by the difficulty of communication and intercourse, and by the attitude of indifference generally assumed by native rulers towards their subjects. There can be no doubt that the word *parissad* was introduced into Burma with the Buddhist Religion.

**Prakṛiti.**—My acknowledgments are due to Mr. Houghton for rectifying this error. The Sanskrit derivative is now being superseded by the Pāli derivative, for the reasons explained above.

**Prāsāda.** Burmese architecture is, at present, almost a *terra incognita*; and it is hard to refute arguments in the shape of vague surmises.

**Prēta.**—See my remarks on *abhishēka* above. The derivative *prittā* is in very common use among the Burmese. That the Buddhistic sense of the

word is at one with the Sanskrit sense is clearly shewn at page 378 of Childers' *Pāli Dictionary*.

**Rishi.**—The derivative from this word is not now used as a title of respect when addressing Buddhist monks, the word now in use being *rahan* (Pāli. *araham*). The modern signification attached in Burmese to *raha* is an anchorite, who is beyond the pale of the Order of Buddhist Monks. The imputation of pride and conceit to Burmese monks, as implied by Mr. Houghton's remarks, is, I think, uncalled for and unjustifiable. In spite of the high authority of Dr. Judson, who is, by the way, not an authority on Pāli or Sanskrit, the Pāli form *isi* of the word *rishi* is never found in Burmese as a naturalized word. In translating *isi* its equivalent *raha* is invariably used. In this connexion it may be interesting to note that Sanskrit and Pāli derivatives are by the Burmese sometimes coupled together, as if the object is to explain one by the other:

*kaṁ krammā* = *kamma* Pāli + *karman* (Sanskrit)

*kaṁ kambhā* = *kappa* (Pāli) + *kalpa* (Sanskrit)

*Rassē Rahan* = *Rishi* (Sanskrit) + *Araham* (Pāli)

*Amē pucchā prassanā* = *Amē* (Burmese) + *pucchā* (Pāli) + *praśna* (Sanskrit)

The above combinations are frequently met with in Burmese prose.

**Samudra.**—In Burmese books, so far as I have read them, the word *samuddarā* is always used, in a literal and not a metaphorical sense, in preference to the vernacular word *pinlā*. In Burmese poetry the two words are sometimes found joined together. I should be glad to know the grounds of Mr. Houghton's statement:—“It was therefore probably introduced at a late period by some philosophical writer.”

**Sāriputra.**—The form *Sāriputtarā* as well as that of *amraik* (Sanskrit *amṛita*, Pāli *amata*) are found, in the *Pāramitgān*, the “*Paradise Lost*” of the Burmese. This work was compiled by Silavamsa, a learned monk of Taungdwingyi in the Magwé District of Upper Burma, in the latter half of the 15th Century A. D.

**Sattva.**—Here, again, Mr. Houghton has been misled by Dr. Judson, who says that *sattavā* means a ‘rational being’ in Burmese, which is not a complete definition. The sense in which this word is used in Sanskrit, Pāli, and Burmese is nearly identical. In Burmese we speak of *lā sattavā*, mankind, *hōnē sattavā*, animals of the land, *yē sattavā*, fishes of the sea. Mr. Houghton's

explanation about the possible confusion of the two Pāli words *sattā*, a “being, creature, animal, sentient being, man,” and *satta*, seven, is highly ingenious, but cannot bear any criticism, because surely when a Burman with some knowledge of Pāli reads a book in that language, he would have common sense enough to construe according to the context, and not take the meaning of each detached word without any reference to the other words in the same sentence. Mr. Houghton says:—“It seems probable that the Sanskrit form of this word (which is mainly used in philosophical works) was adopted in Burmese . . .” This Sanskrit derivative occurs as *sattvā*, in an ancient inscription of Pagan, dated 585 B. E. (1223 A. D.).

Here, again, we have an instance where the word is derived from the Sanskrit *sattva*, and not from the Pāli *satta*.

**Sakra.**—Mr. Houghton accuses me of allowing my religious zeal to overstep my discretion in giving “this personage” the title of the “Recording Angel of Buddhism:” “A very little enquiry would have shown him” that Childers makes use of this very title in his *Dictionary* (page 419), and that the Burmese notions regarding this god are more in conformity with Buddhist than with Hindu ideas.

The point at issue, therefore, between Mr. Houghton and myself is, whether Sanskrit or Pāli derivatives were first introduced into the Burmese language. His remarks appear to shew that he is in favour of the theory which accords priority to the latter class of derivatives. I venture to hold the opposite view and to base my conclusion on the following statements of fact:—

In the Buddhist literature of the Burmese we meet with the remarkable phenomenon of translating Pāli words by means of Sanskrit derivatives; e. g.

Pāli word.	Sanskrit derivative.	Original form of the derivative in Sanskrit.
Amata.	Amraik.	Amṛita.
Dhammachakka.	Dhammachakrā.	Dharmachakra.
Kamma.	Krammā.	Karman.
Sakka.	Sakrā <sup>1</sup> .	Sakra.
Samudda.	Samuddarā.	Samudra.
Sangaha.	Sangroh.	Sangraha.
Sāriputta.	Sāriputtarā.	Sāriputra.
Satta.	Sattavā.	Sattva.
Vissakamma.	Visakrōm.	Viśvakarman.

<sup>1</sup> Spelt phonetically.

Again, in the ancient inscriptions of Pagan dating from the 11th and 12th centuries we meet with the Sanskrit form of invocation *Śrī Namō Buddhāya* instead of the customary Pāli form *Namō Tassa Bhagavato Arahato Sammasambuddhassa*. Also in some inscriptions, as the Poṣuṇḍaung Inscription (see *ante*, p. 2) traces of the influence of the Mahāyāna, or Northern School of Buddhism, still exist in the expression of the wish of the donor to attain Buddhahood, and not Arahatahip (see Hibbert Lectures, 1881, pp. 254-5). Lastly, that Sanskrit studies were much cultivated among the Burmese in ancient times is clearly proved by the Tet-hnawgyaung Inscription at Pagan, dated 804 B. E. or 1442 A. D., which records a list not only of works belonging to the Buddhist Canon, but also of medical, astrological, grammatical, and poetical works translated from the Sanskrit language.

These facts appear to indicate:—

(i) That the form of Buddhism first introduced into Burma Proper was that of the Mahāyāna or Northern School;

(ii) that the Buddhist scriptures when first introduced were written in Sanskrit, which is the language of the Northern School;

(iii) that the Southern School or Hinayāna, the language of whose scriptures is Pāli, subsequently absorbed and assimilated, by its stronger vitality, the Northern School, which, through the cessation of intercourse with Northern India, had fallen into corruption and decay.

These inferences are further supported by the evolution of the Burmese pagoda, in which are combined the *stūpa* type of Northern India and the *chaitya* type of Ceylon, as pointed out by the Editor of this *Journal* in his lecture on the subject before the Anthropological Institute in October 1892.

I am glad that my short note on the existence of Sanskrit derivatives in the Burmese language has been criticised by Mr. Houghton. The controversy will, I hope, excite some interest in the subject. At present there is a lamentable dearth of scholars in Burma, and Burmese history, Burmese literature, and Burmese antiquities are fields in which the labourers are exceedingly few, though the harvest should be plentiful and rich.

TAW SEIN-KO.

*Christ's College, Cambridge, March 8th, 1893.*

## NOTES AND QUERIES.

### WISHING STONES IN BURMA.

On the platform of the Shwēdagūn Pagoda at Rangoon there are two **Wishing Stones**. There is also one on Mandalay Hill, and one in the Kōgūn Cave in the Amherst District. There are probably others scattered about the country.

The custom is to formulate a wish in the mind and then try and lift the stone, *e.g.*, "I want so and so: may the stone be heavy (or light, as the case may be) if my prayer is heard!" The stone is then lifted and if it proves heavy or light, according as wished, the prayer is heard.

The Burmese are very fond of testing things twice, but not oftener. Accordingly the wish is usually repeated twice, reversing the desired weight of the stone: *i.e.*, it is wished to be light and then heavy, or *vice versa*. If the prayer is answered to the same effect twice well and good, but if the prayer is answered differently at the two trials it is neither granted nor denied. The first trial in such a case is considered the better of the two.

At Rangoon the stones are chiefly used by old women and maidens. The old women to ascertain

the health of relatives, and the girls with regard to their love affairs. R. C. TEMPLE.

### BAO, INDO-EUROPEAN FOR MONASTERY.

Sangermano in his *Description of the Burmese Empire*, written 1780-1808 A.D., uses throughout the book the word *bao* to mean a Buddhist monastery. At p. 90, (reprint 1885) he says, "there is not any village, however small, which has not one or more large wooden houses, which are a species of convent, by the Portuguese in India called *Bao*." He means clearly what is called a *kyauṃg* by the Burmese and a *vihāra* in the classics.

Again in the *Life of Monsignor Percoto* by Quirini on page 125 occurs:—

"egli sembra dissi, che i Talapoini non siano che un' avanzo, e rampollo di cotali filosofi Indiani, menando una vita a quelli somigliante in certi loro Monisterj, con vocabolo Egizio, e nell' Egitto usato, Baò chiamati."

Lastly in Haswell's *Peguan Language, s.v.*, there occurs *Bha*, a monastery. This seems to settle the derivation of this word, which puzzled Yule; see *Hobson-Jobson, s.v., Kyoung*, in Supplement. R. C. TEMPLE.

## BOOK NOTICE.

A SANSKRIT-ENGLISH DICTIONARY, being a practical Handbook, with Transliteration, Accentuation, and Etymological Analysis throughout. Compiled by ARTHUR A. MACDONELL, M.A., Ph.D., Corpus Christi College, (Deputy) Professor of Sanskrit in the University of Oxford. London, Longmans, Green & Co., 1893.

I cannot do better than commence by quoting the first words of the preface of this excellent book. "The aim of the present work is to satisfy, within the compass of a comparatively handy volume, all the practical wants not only of learners of Sanskrit, but also of scholars for purposes of ordinary reading." It will appear from what follows that this modest aim has been completely arrived at.

Dr. Macdonell has followed the newer school of Sanskritists, of whom Professor Whitney is the most prominent leader, in abandoning native authorities, and confining himself to words which can be quoted from actual literature. There is much to be said for this standpoint, and no doubt it supplies a convenient hard and fast principle for the selection of words,—a principle, too, which, in a work like the present, meant more for Sanskrit students than for comparative philologists, stands the test of practical usefulness. At the same time, with every respect for the learned scholars who have adopted it, I feel bound to protest against it, as being based on a false assumption. Even assuming that the principle is a sound one, it is impossible to carry it out thoroughly at the present day. For until every Sanskrit work in existence has been made accessible to scholars, and has been indexed, it is impossible to say whether any word suggested for insertion in a dictionary, or any form suggested for insertion in a grammar is quotable or not. But putting that point to one side,—it is a fallacy to assume that the portion of Sanskrit literature of which we have existing remains contains the *omne scibile* of the language. I believe that the greatest European Sanskrit scholar will be the first to confess that in many particulars his knowledge of Sanskrit is very small beside that of scholars like Hémachandra or the authors of the *Dhātupāṭha*. The latter may, no doubt, be sometimes mistaken, but I should not dream of doubting the existence of a word mentioned by them, merely because it did not occur in known literature, unless some cogent argument were advanced for showing that they were wrong. Besides, only a small portion of the whole of Sanskrit literature has survived, and what right

have we to assume that the part which has not survived contains no words which do not occur in the part which has? For this reason, though I fully admit its practical convenience in a work like the present, I feel compelled to utter a protest against a fashion, if I may so term it, which is coming to the front, of treating with too much distrust the works of the oldest Indian Lexicographers and Grammarians. I maintain that a *complete* Sanskrit dictionary should contain all words given in native dictionaries, whether found in literature or not, for one never knows when a certain word will not be required by the student. Moreover, many of these unquotable words may be found most useful to the comparative philologist, whether he compare Sanskrit with other Aryan languages, or with modern Indian languages, and even when he endeavours to study the life history of Sanskrit itself. To take an example from the field of comparative philology with which I am most familiar. There is a Hindi word *agāri*, meaning "sugar-cane sprouts," the derivation of which would be a mystery to the student, who had only a lexicon based on the theory of the new school to guide him. The preservation of the *g* shows that the word must have come through a Prākṛit form containing either a double *gg* or a *g* protected by a nasal.<sup>1</sup> This would refer us to a Sanskrit form *aiḡārikā*, but no such word is to be found in Dr. Macdonell's dictionary, as it is not quotable from literature. A reference, however, to the older dictionaries, shows that the Indian lexicographers did give a word *aiḡārikā*, meaning "sugar-cane sprouts." Here we have a direct proof that the old lexicographers were right, and that the writer of a complete Sanskrit dictionary would not err in including it. But this word is not only a help to the student of modern Indian languages. It is a help to the student of Sanskrit itself. It is one of the many instances of false etymologies which occur in that language, and is a valuable example of the way in which the founders of Sanskrit (as distinct from the Vedic language) helped out the paucity of a traditional priests' language of the schools, and made it available for the use of the forum, by borrowing words from the vernaculars current at the time of the birth of profane Sanskrit learning. They took these Prākṛit (I use the word for want of a better term) words and worked back from them to what they considered must have been the original word as

<sup>1</sup> For reasons which it is unnecessary to quote here, there is no doubt that the Prākṛit word was *aggāriḥ* (i. e., *agā*, with pleonastic *ā* and *iḥ*). This is, as a

matter of letters, a possible corruption of *aiḡārikā*, but is certainly not derived from that word.

used in Vedic times, and adopted the word thus formed as Sanskrit. Sometimes, as in the case of *āṅgārikā*, their etymology, was at fault, but this does not prevent the word being Sanskrit.

It is therefore well to recognize at once the limits of Dr. Macdonell's work. For the purpose of the student of Sanskrit literature it is admirable and complete, but it does not supply the wants of the comparative philologist nor does it pretend to do so.

Having said so much about what the dictionary does not contain, it is time to say what it does. Briefly speaking, it is mainly a dictionary of Classical (or as some call it, "Profane") Sanskrit and only contains such Vedic words as occur in those portions of Vedic literature which are readily accessible in good selections. Out-of-the-way technical terms are, as a rule, excluded, but a special feature of the work is the large number of grammatical and rhetorical terms so necessary for the adequate comprehension of native glosses, and which have hitherto not been found in any dictionary. Chancing to have had a good deal to do with rhetorical terms lately, I have been able to test this feature of the work pretty thoroughly, and have found that Dr. Macdonell's claims to usefulness in this respect are amply borne out. Even when the meaning of a rhetorical term is clear, it is not always easy to hit readily upon the exact English accepted equivalent. The translation of the *Sāhitya Darpaṇa* has hitherto been the only guide to the student, but it is inconvenient to use, and only deals with the main stems of the many-branching tree of Hindu rhetoric. For the purposes of a future edition I may refer Dr. Macdonell to a useful little Hindi book, — *Bihārī-Tulast-Bhāṣaṇa-Bōdha*, by Paṇḍit Bihārī Lāl Chaudhī, which gives an alphabetical list of some hundred and fifty rhetorical terms, each of which is fully explained, together with examples from Hindi literature.<sup>2</sup>

Dr. Macdonell, in his preface, gives a list of the books to which the dictionary specially refers. It contains some forty names, principally of the high classical period of Sanskrit literature. It includes such difficult works as the *Kādambarī*, the *Kirātārjunīya*, and the *Simpālavudha*. Curiously enough the *Rāmāyaṇa* is not mentioned, though no doubt every word in that not very extensive epic will be found duly explained.

<sup>2</sup> Printed at the Khay Bilās Press, Bankipur. The book deals ostensibly with Hindi rhetoric, but it is equally useful for Sanskrit students, the technical terms being all borrowed from Sanskrit. I may mention that the study of rhetoric has been carried to astonishing lengths by Hindi writers, commencing with Kīśava Dāsa, who flourished in the middle of the 17th century. After the death of Tulast Dāsa (1628 A. D.), poetry disappeared from India, and during the latter

The only work which I should have been glad to see represented, and which has been left out, is the *Nalōdaya*. This difficult poem has to be read at some time or other by every serious student of Sanskrit, and it has the advantage of having been excellently edited many years ago by Yates. There are many words in it with meanings which I have not seen in any dictionary.<sup>3</sup> Such are (to quote a couple of instances from the first few verses) *√rdj*, to be happy (I. 5), *adhirāja* = *rdjānam adhikṛitya* (I. 7).

None of the *purāṇas* are included in the list, nor are any of the *tantras*. The omission of the first is immaterial, for the language of these works is usually of the most simple description. There are, however, a few words occurring in *mahātmyas* and *tantras* which the reader will miss. Such are *śrī-sūkta*<sup>4</sup> (though *puruṣa-sūkta* is given), and *bīja*, in the sense of 'mystic-formula,'<sup>5</sup> a word of frequent occurrence in the *tantras*. Each mystic formula has a name such as *māyā-bīja*, and so forth, and they can all be found, as well as I remember, in a work called the *Tantra-sāra*, which has been printed in Calcutta.

The arrangement of the dictionary is as compact as is compatible with clearness. Compounds are arranged in convenient groups under a leading word. Before consulting the dictionary, the reader must be warned to master thoroughly the system of punctuation, on which the whole system of each group of articles depends. For instance, *ānuśaṅgika*, occurs under the group headed by *ānu-kul-ika*, and unless the meaning of the preceding semi-colon is understood, a learner may be tempted to read the "*-śaṅgika*," as *ānu-kul-śaṅgiku*. The system is, however, simplicity itself, and, what is wanted in a dictionary, aids compactness, without sacrificing in any way the readiness with which a word can be found. On one point I must congratulate Dr. Macdonell on having the courage to revert to Benfey's system of giving verbal prepositions in alphabetical order after the last form of the simple verb with which they are used.

Although references are not given, all that is really necessary to the ordinary student is to be found, *viz.* the literary period to which each word or meaning belongs, and the frequency or rarity of its occurrence. Another point of importance

half of the 17th Century and the whole of the 18th nearly the only celebrated authors (always excepting the incomparable Bihārī Lāl), were men who taught people how to write poetry, but who could not write it themselves.

<sup>3</sup> I omit from consideration the larger Petersburg Dictionary which I am not just now able to consult.

<sup>4</sup> Given in the smaller Petersburg Dictionary.

<sup>5</sup> Not in the smaller Petersburg Dictionary.



is that wherever the accent is known from Vedic texts it has been indicated in the transliteration.

The etymological portion of the dictionary is, so far as it goes, complete. As already mentioned, it does not aim at comparative philology, outside the bounds of the Sanskrit language. All words, — except the small number which defy analysis, have been broken up into their component parts in the transliteration. When these means failed, the derivation is concisely added in brackets. I only regret that Dr. Macdonell did not take advantage of the opportunity to point out how much Sanskrit, and especially Classical Sanskrit, is indebted to words borrowed from vernaculars in a state of much greater phonetic decay than that at which the main portion of the language had been arrested. This is a wide field, hardly touched upon as yet, save by Prof. Zachariæ; and is one which promises with little labour to yield a bounteous fruit. Words like *aiṅdra* already mentioned, the possible connection between verbal bases such as *ichchha*,<sup>6</sup> and *īpsa*, (both Vedic) parallel forms such as *kapāṭa* and *kanḍāṭa*, *kshurikā* and *chhurikā*, *gāha* and *griha* (both Vedic), *pattra* and *paṭṭa*, and hundreds of others, point to one of two things, either the existence of dialects at the time the Vedic hymns were composed (if not when they were compiled), or else to the borrowing, by a language already stereotyped, of words from vernaculars in a later stage of phonetical growth. Both of these facts fall well within the province of the etymological lexicographer: and a correct appreciation of both is absolutely necessary to comprehend the relationship between Profane and Vedic Sanskrit, and between the former and the Vernaculars of India from the time of Aśoka to the present day. One word I miss from Dr. Macdonell's dictionary, which well illustrates what I mean, — *akupya*. The word is not quotable, and hence it is quite rightly omitted, but still I should have been glad to know what a skilled etymologist such as he is, would have said about it. The word has two meanings 'not (a) base metal (*kupya*),' and 'base metal.' Other dictionaries explain the second meaning by declaring the *a* to be expletive, that is to say *ignotum per ignotius*. Paṇḍits give the *a* its negative force, and say the word means 'that metal with reference to which all other metals are not base,' i.e., 'metal which is very base.' I believe that a reference to the despised vernaculars and Prākṛits will clear up the difficulty. In the former this *a* prefix is by no means

uncommon,<sup>8</sup> and can always be referred through Prākṛit either to a Sanskrit *a*, or to a Sanskrit *ati* (*a-i*, *ē*, *a*). Hence I believe that this second meaning of *akupya* is to be referred to a Prākṛit form of *ikupya* or *atikupya*.

In order to test the vocabulary of this dictionary, I have gone through the first sixty pages of the *Kādambarī*, and compared it with the dictionary hitherto available to English scholars, that of Sir Monier Williams. In these sixty pages there are about eighteen words which I have failed to find in the older work, all of which, with a few unimportant exceptions, are duly registered in that under consideration. The exceptions are of no moment, and cause no trouble to the reader. Those I have noticed in my edition of the *Kādambarī*, are *akṣiṣṭatā* (*akṣiṣṭa* is given), *āshūḍhin* (*āshūḍha*, a *palāśa*-staff, is given), *utsāda* (*utsādana* is given), *rasita* (*rasita* is given) *rāpa* (*rāpa* *mṛigāḥ* *svabhāva* *avantaḥ* *lōkāscha*, comm.), *śakuni-jūṭna* (*śakuna-jūṭna*, is given). This will show the thoroughness with which the work has been done, and of how far it supersedes previous similar books. Of the above omitted words, only one (*utsāda*) is found in the smaller St. Petersburg Dictionary.

I have already drawn attention to the compact and convenient arrangement of the articles. A word of praise must also be given to the beautifully clear type, and to the freedom from misprints, — an accuracy which makes an Anglo-Indian condemned to hard labour at the hands of Calcutta compositors sigh with envy.

In conclusion, I must congratulate Prof. Macdonell on being the first to produce a scientifically arranged Sanskrit dictionary, of convenient size and moderate cost. Measured by its aim it is a complete and brilliant success, and if here and there I have appeared to be a *chhidra*-*invēshin*, I have referred not to the execution of what has been done, but have only expressed my regrets that his aim has not been a higher one. But then, if it had been as I wish it, and if Dr. Macdonell had given us still more gifts from the storehouse of his learning, the size of his book would not have been convenient, nor would its cost have been moderate. Things are better as they are, and we may hope for, at some future time, a lexicon embracing the whole Sanskrit language, and dealing with it in all its aspects from his competent pen.

G. A. GRIERSON.

<sup>6</sup> I am, of course, aware of the *σκα* theory regarding these verbal bases. But whether *ichchha* is an original Sanskrit base or not, the fact that the Prākṛit form of *īpsa*, to wish to obtain, to desire, is also *ichchha*, cannot be overlooked by the student of Sanskrit etymology.

<sup>7</sup> So also they talk of a word *a-vara* (not *ava-ra*), 'very excellent': 'that with reference to which all other things are not excellent.'

<sup>8</sup> e.g. Hindi *achapala* = *chapala*.



## THE TOPOGRAPHICAL LIST OF THE BRIHAT-SAMHITA.

BY J. F. FLEET, I.C.S., PH.D., C.I.E.

THE topographical information contained in the *Brihat-Samhitā* of Varāhamihira is to be found chiefly in chapter xiv., entitled *kūrma-vibhāga* or "the Division of the Globe;" the special object of which, in conformity with the astrological nature of the whole work, is to provide an arrangement from which it may be determined what countries and peoples suffer calamity when particular *nakshatras* or lunar mansions are vexed by the planets. For this purpose, the twenty-seven *nakshatras*, commencing with Kṛittikāḥ (the Pleiades), are divided into nine groups, of three each; and the globe, into a corresponding numbers of nine divisions, starting with the Madhyadēśa or middle country, as the central part of Bhāratavarsha or the inhabitable world, and then running round the compass from east to north-east. And an application of the distribution,—though not a very careful one, unless it can be improved or corrected by any emendation of the present text,—is given in verses 32, 33, of the same chapter; where we learn that, as the groups of *nakshatras* are vexed, commencing with that of which the first *nakshatra* is Āgnēya or Kṛittikāḥ, so, in due order, destruction and death come upon the kings of the Pāñchālas (middle-country), of Magadha (eastern division), of Kālīṅga (south-east division), of Avanti (southern division), of Ānarta (south-west division), of the Sindhu-Sanvīras (again the south-west division), of the Harahauras or Hārahauras (not mentioned elsewhere), of the Madras (north-west division), and of the Kaupīndas (north-east division).

The first part of my catalogue, the divisional list, gives all the names thus mentioned in chapter xiv., as it runs in Dr. Kern's edition, arranged alphabetically under the divisions of the country adopted by Varāhamihira. As has been indicated, the primary division is the Madhyadēśa or middle country. I do not find any definition of this term in the *Brihat-Samhitā*. And there seem to be differences in respect of its limits. Thus, Prof. H. H. Wilson<sup>1</sup> has spoken of it as being "the country along the Narmadā;" and Albérūnī,<sup>2</sup> from the information given to him, has explained it as being "the country all around Kanauj, which is also called Āryāvarta." Sir Monier Monier-Williams, however, in his Sanskrit Dictionary, gives it a considerably more ample extent; defining it as "the country lying between the Himālayas on the north, the Vindhya mountains on the south, Vināśana on the west," i.e. apparently the place where the river Sarasvatī was supposed to lose itself in the sand, "Prayāga on the east, and comprising the modern provinces of Allahābād, Āgrā, Dehli, Oude, &c." And this seems to be more in consonance with Varāhamihira's view: since we find him including in it, on the east, Sākēta (Oude),<sup>3</sup> and on the west, the Maru country (Mārwaḍ), and the Sārasvatas or people living on the banks of the Sarasvatī which rises in Mount Ābū, and, running almost due south, flows into the Ran of Cutch; while, on the other hand, the Yāmūnas or people living on the banks of the Jamūnā, which rises in the Himālayas, are placed by him partly in the middle country and partly in the northern division, and the Vindhya mountains, which run across the peninsula and constitute the northern boundary of the valley of the Narmadā, are excluded by him from the middle country altogether, though, in connecting them only with the south-east division, he fails to represent fully their extent.

In presenting this divisional list, I do not mean to suggest that it furnishes materials for preparing an accurate map of ancient India; or that the cities, rivers, mountains, tribes, &c.,—and especially the tribes,—belong actually and only to the divisions to which they are allotted by Varāhamihira. Mistakes in his details can easily be shewn: for instance, though he places Kachchha and Girinagara both in the southern division, he locates Raivataka in the south-west; whereas this mountain is quite close to Girinagara (Junāgaḍh) and the Gīrnār mountain,

<sup>1</sup> *Vishnu-Purāṇa*, Translation, Vol. IV. p. 64, note 2.

<sup>2</sup> *Albérūnī's India*, Translation, Vol. I. p. 173; also see p. 198.

<sup>3</sup> So also the *Matsya-Purāṇa* places Ayōdhā (Oude) in the Madhyadēśa; see *Vishnu-Purāṇa*, Translation, Vol. IV. p. 168, note 11.

and is considerably to the south of Ootch. My object is to make a start, in order that, when the lists of other books have been treated in the same way and all have been compared, we may then be in a position to put all the materials together, and arrive at some consolidated and satisfactory results.

In addition to the divisional list of chapter xiv., the astrological statements that run through the whole book, and in particular verses 1 to 39 of chapter xvi., which define "the countries, peoples, and things belonging to the domain of each planet," add a variety of other names which are not mentioned at all in chapter xiv. All these names I have included, with those taken from chapter xiv., in the general alphabetical list.\* And here I have inserted notes on some of the names, chiefly in the direction of quoting the earliest epigraphic references to them; but without attempting to give all that might be said about them, or about the others that I have passed over without comment. Little, if anything, in a topographical direction, is to be learnt from these astrological references; which simply tell us, for instance, that (chap. xviii. verse 6) "should the Moon leave Saturn at her right, then sovereigns keeping the town will triumph, and the Sakas, Bāhlikas, (the people of) Sindhu, Pahlavas and Yavanas, be joyful." They are of value only as tending to indicate the comparative importance or notability of the different tribes and places, as judged by the number of different allusions to each of them. To apply them in any other way, *e. g.* to assume that the names mentioned in one and the same passage are to be referred to much about one and the same locality, would only be conducive to error. Thus, such a rule might be applied in respect of the verse just mentioned, without going far wrong. But chapter iv. verse 25, and chapter xvi. verse 22, give clear instances to the contrary. The former couples the Ārjunāyanas and the Yaudhēyas, who belong to the northern division, and the Kauravas, who, as the people of Kuru-land, may perhaps be referred to the northern division, with the Prāgīśas or kings of the eastern country. And the latter couples the Ārjunāyanas, Yaudhēyas, Traigartas, Paaravas, and Vāṭadhanas, of the northern division, with the Ambashthas of the east or south-west, the Pāratas of the west, and the Śārasvatas and Matsyas of the middle country. But little, therefore, if anything at all, could be gained, in this or any similar list, by noting the way in which different names are connected with each other in the astrological passages.

#### DIVISIONAL LIST.

The **Madhyadēsa** or middle country includes (xiv. 2, 3, 4) Gajapura (see under Gajāhvaya), Kālakōṭe, Kapishthala, [Mathurā],<sup>5</sup> and Sākēta;—

the Maru and [Udumbara] countries;—

the Dharmāranya forest;—

[the rivers Sarasvatī and Yamunā];—

and the following tribes or peoples; the Arimēdas, Aśvatthas, Audumbaras, Bhadrās, Gauragrīvas, Ghōshas, Guḍas, Kaṅkas, Kukurās, Kurus, Mādhyamikas, Māṇḍavyas, Māthurakas, Matsyas, Nipas, Pāñchūlas, Pāṇḍus, Sālvas or Sālvas, Saṁkhyātas, Śārasvatas,

Śārasēnas, Uddēhikas, Ujjihānas, Upajyōtishas, Vatsas, and Yāmunas.

The eastern division includes (xiv. 5, 6, 7.) [Chandrapura], Kāśi, Mēkala, the milky sea (*lshīrōda*), the (eastern) ocean (*samudra*), [Tāmalipti], and Vardhamāna;—

the [Kōśala], Magadha, Mithila, [Punḍra], Samatāṭa, and Uḍra countries;—

the mountains Añjana, Mālyavat, Padma, Sībira, Udayagiri, and Vṛishabhadhvaja;—

the river Lauhitya;—

and the following tribes or peoples; the Ambashthas, Bhadrās, Chāndrapuras, Dantura-

\* As far as the end of chapter lxxv., of course I have utilised Dr. Kern's translation. It is to be found in the *Jour. R. As. Soc.*, N. S., Vol. IV. pp. 430-479 (chap. i. to vii.); Vol. V. pp. 45-90 (chap. viii. to xv.), and pp. 231-288 (chap. xvi. to xxxv.); Vol. VI. pp. 36-91 (chap. xxxvi. to li.), and pp. 279-338 (chap. liii. to lxiv.; chap. lii., on boils and their consequences, is left untranslated, as being of no interest whatever); and Vol. VII. pp. 81-134 (chap. lxv. to lxxv.). I have glanced through the remaining nineteen chapters, without actually reading them: here, the Devanāgarī characters, with their absence of capitals, may possibly have caused me to pass over a point or two which otherwise I might have noted; but I think that I have not omitted anything of importance.

<sup>5</sup> Names in square brackets are supplied from the tribal appellations; thus, in the present instance, Mathurā, from the mention of the Māthurakas.

kas, Gauḍakas, Karvaṭas, Kauśalakas, Khasas, Pauṇḍras, Prāgjyōtishas, Suhmas, Tāmaliptikas, and Utkalas; also the cannibals (*purushāda*), the horse-faced people (*aśvavadana*), the one-footed people (*ēkapāda*), the people with ears shaped like a sickle (*śūrpakarna*), and the tiger-faced people (*vyāghramukha*).

The south-east division includes (xiv. 8, 9, 10) Hēmakūṇḍya, the islands of bark, of bulls, and of cocoanuts, Kaṇṭakasthala, Kish-kindha, and Tripurī;—

the Andhra, Aṅga, [Chēḍi], Kaliṅga, Kōśala, Upavaṅga, Vaṅga, and Vidarbha countries;—

the Vindhya mountains;—

and the following tribes or peoples; the Chēdikas, Duśārṇas, Jāṭharas, Maulikas (or Saulikas), Nishāḍas, Purikas, Sabaras (specified as the leaf-clad Sabaras and the naked Sabaras), Saulikas (or Maulikas), Smaśrudharas, and Vatsas; also the great-necked people (*mahāgrīva*), the high-throated people (*śrīṭhvakāṇṭha*), and the snake-necked people (*vyālagrīva*).

The southern division includes (xiv. 11-16) Ākara, Atri's hermitage, [Avantī], Baludēva-puttana, the beryl-mines (*vaiḍūrya*), Bharn-kachchha, Chitrakūṭa, (the places for obtaining) conch-shells (*śaṅkha*), Daśuparna, Dharinapat-tana, the elephants' glen (*kuñjaravāṇi*), Gaṇa-rājya, Girinagara, the hermitages (*tāpasīrāma*), the islands (*dvīpa*), Kāñchi, [Kārmuṇḍya], Kol-lagiri, Krañchadvīpa, Lauṅkā, Maruḥapatana, Nāsikya, the southern ocean (*yāmyāntāra*), (the places for obtaining) pearls (*mukta*), Simhala, Tālikāṭa, Vanuvāsi, and Vollūn;—

the [Chēra], Chōra, Kachchha, Karyāṭa, [Kēra], Kōṅkara, and Tāṅkara countries;—

the Daṇḍakāvana and Tumbavāna forests, and the great forest (*mahātana*);—

the mountains Dardura, Kusuma, Muhēdra, Malaya, Māliṇḍya, Rishyamūka, and Śūrpa;—

the rivers Kāvērī, Kṛishṇa, Tāmraparṇi, and Vēṇā;—

and the following tribes or peoples; the Ābhīras, Aryakas, Āvantiakas, Bhadrakas, Chēryas, Gōmardas, Kairāṭakas, Kālājīmas, Kāṅka-tas, Kārmuṇḍyakas, Kīrnas, Phauṅkīrnas, Pīśi-kas, Rishabhās, Rishīkas, Saaris, and Sibīkas; also, the mariners (*varichara*), the people with thick matted hair (*jāṭāhara*), and the eaters of whales (*tināṅgilāṇa*)

The south-west division includes (xvi. 17, 18, 19) the great ocean (*mahārṇava*), and Vaḍavāmukha;—

the Ānarta, Draviḍa, [Kāmbōja], Pārasāva, and Surāshṭra countries;—

the mountains Hēmagiri, Phēnagiri, and [Rāvataka];—

the river (or country) Sindhu;—

and the following tribes or peoples; the Ābhīras, Ambashṭhas, Āravas, Bāḍaras, Barbaras, Chañchūkas, Kālakas, Kapilas, Karnaprāvēyas, Khaṇḍas, Kirātas, Mākaras, Pahlavaś, Raivatakas, Sindhu-Sauviras, Sūdras, and Yavanas; also the eaters of (raw) flesh (*kravyāśin*), and the people with the faces of women (*nārīmukha*).

The western division includes (xiv. 20, 21) the region of gold (*kanaka*), and Tāra-kshiti;—

the Pañchanada and Ramaṭha countries;—

the collection of forests (*vanauḥa*);—

the mountains Astagiri, Kshurārpaṇa, Maṇimat, Mēghavat, and Prasasta;—

and the following tribes or peoples; the Aparāntakas, Haihayas, Jṛīngas, Mlēcchhas, Pāratas, Śakas, Śāntikas, Vaiśyas, and Vokkāṇas.

The north-west division includes (xiv. 22, 23) the kingdom of the amazons (*strī-rājya*);—

the Āsmaka, Kulūta, and Lahada or Laḍaha countries;—

the forest of the man-lions (*nṛisīmha-vana*);—

the rivers Garuhā or Guruhā, Phalgulukā, and Vēṇumati;—

and the following tribes or peoples; the Charnaraṅgas, Halas or Lahas, Madras, Māṇḍavyas, Marukuchchas, Śūlikas (or Mūlikas), Tālas, and Tukhāras; also the dwellers in the sky (*khastha*), the one-eyed people (*ēkavīḍa-chana*), the long-faced people (*dirghāśya*), the long-haired people (*dirghakōśa*), and the people with long-necks (*dirghagrīva*).

The northern division includes (xiv. 24-28) Bhōgaprastha, the city of spirits (*bhūtapura*), [Pushkalāvati], [Takshasilā], Vasāti, and Yaśōvatī;—

the Ādarśa, Antardvīpin, Gāndhāra, [Māla-va], Trigarta, and [Uttara-Kura] countries;—

the mountains Dhanushmat, Himavat (Himālaya) Kailāsa, Krauñcha, Méru, and Vasumat;—

the river [Yamunā];—

and the following tribes or peoples; the Agnidhras or Agnityas, Ambaras, Ārjunāyanas, Daṇḍapiṅgalakas, Dāsamēyas, Dasērakas, Gav-yas, Hēmatālas, Hūnas, Kachohāras, Kaikayas, Kailāvatas, Kaṇṭhadhānas, Kōhalas, Kshatriyas (under the name of *rājanya*), Kshēma-dhūrtas, Kshudramīnas, Madrakas, Mālavas, Māpāhalas, Māṇḍavyas, Pauravas, Pushkalāvatas, Sāradhanas, Sītakas (or Sātakas), Syāmākas, Takshāśilas, Udīchyas, Uttara-Kurus, Vātadhanas, Yāmunas, and Yaudhēyas; also the flat-nosed people (*chīpītanāsika*) the thick-haired people (*kēśadhara*), the roamers in the sky (*khachara*), the dog-faced people (*śvamu-kha*), and the horse-faced people (*turagā-nana*).

The north-east division includes (xiv. 29, 30, 31) Brahmapura, the kingdom of the dead (*nashṭarājya*), the gold-region (*suvarṇabhū*), and the marshes or swamps (*palōla*);—

the [Kāsmīra] and Kulūta countries;—

the forest of Vasus or spirits (*vasuvana*), the forest-kingdom (*vanarājya*), and the forest-territory (*vanardshīra*);—

the mountains Mēruka and Muñja;—

and the following tribes or peoples; the Abhisāras, Anuvīśvas, Bhallas, Chīnas, Dāma-ras, Daradas, Dārvas, Gandharvas, Ghōshas, Kāsmīras, Kaupindas, Khashas, Kīras, Kirātas, Kuchikas, Kuṇpathas, Pauravas, Sairindhas, and Taṅgaṇas; also the nomads (*paśupāla*), the wearers of bark (*chīranivasana*), the dwellers in the sky (*divishīha*), the demons with matted hair or elf-locks (*jaṭāsura*), the one-footed people (*ēkacharaṇa*), and the three-eyed people (*trinētra*).

#### ALPHABETICAL LIST.

Abhīra, or Ābhīra, the name of a people placed in the southern division, xiv. 12, and in the south-west division, xiv. 18; miscellaneous astrological references, v. 38, 42; ix. 19; xvi. 31. One of the Nāsik inscriptions mentions an Abhīra king (*Archæol. Surv. West. Ind. Vol. IV. p. 104*). And the Abhiras are named among the tribes subjugated by Samudragupta (*Gupta Inscriptions*, p. 14).

Abhisāra, a people in the north-east division, xiv. 29; misc. ref., xxxii. 19. The Abhisāra country is supposed to be the modern Hazāra, in the Panjāb (McCrindle's *Invasion of India by Alexander the Great*, p. 69, note 3).

Ādarśa, a country in the northern division, xiv. 25.

Agnidhra, or Āgnidhra, a people in the northern division, xiv. 25. In his text, Kern reads *Bhōgaprasth-Ārjunāyan-Āgnī-dhrāḥ*; and in his various readings he notes that one MS. gives *Agrīvyā*, but all the others, except the one from which the word in his text is taken, *Agnītyāḥ*. In his translation he gives "Āgnidhras (or Agnītyas)." Albérūni has given the *Brihat-Saṁhitā* divisional list (*India*, Translation, Vol. I. pp. 300-303); and here he gives "Agnītya."

Ākara, a place in the southern division, xiv. 12.

Kern, who translates the word by "the

mines," considers that it denotes the modern Khândēsh. The name apparently occurs in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind. Vol. IV. p. 109*), and in the Junāgaḍh inscription of Rudradāman (*Ind. Ant. Vol. VII. p. 262*; the text has *Ākar-Āvanty*). Alaka, apparently a city; the lord of Alaka (*Alaka-nātha*), misc. ref., xi. 58. Kern in his translation gives the feminine form, Alakā; which, however, does not suit the metre. The published text is *Ikshvāku-Ralakanāthau*, "the Ikshvākus and the lord of Ralaka;" with the various readings of *kukula* and *rulaka*, for *ralaka*. But, in a note to his translation, Kern prefers *Ikshvākur=Alakandthō*; which is the reading of the commentary, and is supported by the remark *Alakā-nagarī tan-nāthō rājā*. The only other Alakā that is known, is the city of Kubēra. The name of Ralaka is not otherwise known at all.

amazons, the kingdom of the (denoted by *strīrājya*), in the north-west division, xiv. 22; misc. ref., xvi. 6. Albérūni says, "Strīrājya, i. e. women among whom no man dwells longer than half a year."

Ambara, a people in the northern division, xiv. 27.

Ambashṭha, a people in the eastern division, xiv. 7; also in the south-west, xiv. 17; misc.

ref., xi. 19; xvi. 22. In a note to his translation, Kern remarks that the Ambashthas of the eastern division are the *Ambastæ* of Ptolemy, vii. 1, 66 *seq.*; and that they are not to be confounded with their namesakes in the south-west.

Ānarta, a country in the south-west division, xiv. 17; misc. ref., v. 80; xiv. 33; xvi. 31. This country is mentioned in the Junāgaḍh inscription of Rudradāman (*Ind. Ant.* Vol. VII. pp. 262, 263).

Āndhra, or Āndhra, a country, and the people of it, in the south-east division, xiv. 8; misc. ref., xvi. 11; xvii. 25; — the lord of Andhra, or of the Andhras (*Andhra-pati*), misc. ref., xi. 59. The Andhras are carried back to the third century B. C. by one of the edicts of Aśoka (*Ind. Ant.* Vol. XX. pp. 239, 240, 247, 248). Other early epigraphic references are to be found in *Gupta Inscriptions*, p. 230, and *Archæol. Surv. West. Ind.* Vol. IV. p. 127.

Āṅga, a country in the south-east division, xiv. 8; misc. ref., v. 72; ix. 10; x. 14; xi. 56; xxxii. 15. See under 'Jāthara.'

Āñjana, a mountain in the eastern division, xiv. 5.

Antardvīpa, or Antardvīpin, a region in the northern division, xiv. 25.

Antargiri, a mountain region; misc. ref., v. 42. In a note to his translation Kern remarks — "I am not able to say which part of the Himālayan hill country was called Antargiri; it may be Kumaon, or a still more eastern district. Cf. ch. xvi. 2, and Mahābhār. II. ch. xxvii. 3." In xvi. 2, the original has *bahir-antah-saila-jāh*, "the people beyond and within the mountains;" note, "i. e. a part of the Himālaya."

Antarvēdi, a region; misc. ref., v. 65. Kern translates by "the Doab." The name may apply to any Doab: but it usually denotes the country lying between the Gaṅgā and the Yamunā, which is mentioned as *Gaṅgā-Yamun-antarāla*, in lxix. 26, misc. ref.; and it is used in that sense in the Indōr grant of Skandagupta (*Gupta Inscriptions*, p. 69).

Anuśīva, a people in the north-east division, xiv. 31.

Aparāntaka (v. l. Aparāntika), "the people of the western marches," a people in the western division, xiv. 20; misc. ref., v. 70.

See also 'Aparāntya.' Mention is made of the Aparānta people or country in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109), and in the Junāgaḍh inscription of Rudradāman (*Ind. Ant.* Vol. VII. p. 262). And one of the Aśoka edicts classes the Yavanas, Kambôjas, and Gandhāras as *āparānta* (*id.* Vol. XX. pp. 240, 241). Pandit Bhagwanlal Indraji has said that there are reasons for thinking that Sôpārā, in the Thāṇa District (see under 'Saurpāraka'), was the chief place in the Aparānta country (*Jour. Bo. Br. R. As. Soc.* Vol. XV. p. 274, and note 3).

Aparāntya, a people, evidently identical with Aparāntaka, *q. v.*; misc. ref., v. 40, ix. 15.

Ārava, a people in the south-west division, xiv. 17.

Ārbuda (the modern Mount Abū), misc. ref., v. 68; xvi. 31; xxxii. 19.

Arimēda, a people in the middle country, xiv. 2.

Ārjunāyana, a people in the northern division, xiv. 25; misc. ref., iv. 25; xi. 59; xvi. 22; xvii. 19. The Ārjunāyanas are named among the tribes subjugated by Samudragupta (*Gupta Inscriptions*, p. 14). An early coin of the Ārjunāyanas is figured in *Prinsep's Essays*, Vol. II. p. 223, Plate xlv. No. 22.

Ārya, a people; misc. ref., v. 42, where Kern takes the word as meaning "the inhabitants of Āryāvarta," *q. v.*

Āryaka, a people in the southern division, xiv. 15.

Āryāvarta, the inhabitants of Āryāvarta (the text uses the nom. plur.), which is a customary name for Northern India; misc. ref., v. 67. See also 'uttarāpatha.' The word Āryāvarta means 'the abode of the Āryas, or excellent or noble people.' It is used to denote Northern India in the Allahābād inscription of Samudragupta (*Gupta Inscriptions*, p. 13). In the *Mānavadharmasāstra*, ii. 22 (Burnell's Translation, p. 18) Āryāvarta is defined as the land between the Himālaya and Vindhya mountains, extending to the eastern and to the western seas. But a more precise division between Northern and Southern India is given by the poet Rājāśekhara, who, in the *Bālarāmāyaṇa*, Act 6 (see V. Sh. Apte's *Rājāśekhara: his Life and Writings*, p. 21), speaks of the river



- Narmadâ (the 'Nerbudda'), which rises in, and runs along close to the south of, the Vindhya range, as "the dividing line of Âryāvarta and the *dakṣiṇāpatha*."
- Asikv, a people; misc. ref., xi. 56. Mention is made of the Asika people or country in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind. Vol. IV. p. 109*).
- Âsmaka, a country, and the people of it, in the north-west division, xiv. 22; misc. ref., v. 39, 73, 74; ix. 18, 27; xvi. 11; xxxii. 15;—the lord of Âsmaka (*Âsmaka-pa, -nātha, -narēndra*) misc. ref., xi. 54, 55; xvii. 15. Below his translation of xiv. 22, Kern adds the note—"the Assakanoi of the Greeks." Mention is made of the Âsmaka people or country in one of the Ajaṇṭā inscriptions (*Archæol. Surv. West. Ind. IV. p. 131*).
- astagiri, 'the mountain behind which the sun sets,' in the western division, xiv. 20.
- Âśvattha, a people in the middle country, xiv. 3.
- âśvamukha, 'horse-faced people;' misc. ref., xvi. 35. See also 'âśvavadana' and 'turagānana.'
- âśvavadana, 'horse-faced people,' in the eastern division, xiv. 6; identified by Kern with the *Hippoprosōpoi* of the *Periplus Maris Erythrei*. See also 'âśvamukha' and 'turagānana.'
- Atri (the hermitage of), in the southern division, xiv. 14.
- Ândra or Odra, a country (the modern Orissa), and the people of it; misc. ref., v. 74. See also 'Udra.'
- Andumbara, the people of the Udumbara country, in the middle country, xiv. 4. See also 'Udumbara.'
- Anjjayanika, the people of Ujjayani, *q. v.*; misc. ref., xi. 56.
- Âuśnara, 'a king of the Uśnaras,' *q. v.*; misc. ref., xi. 55.
- Avagāṇa, or Âvagāṇa a people or country; misc. ref., xi. 61; xvi. 38. Kern translates the word by 'Afghans,' in both places. In xi. 61, among other various readings there are *Chôl-Âbakāṇa*, *Chôl-Ânvanāṇa*, and *Chôla-Vanāga-Karṇikana*; and in xvi. 38, *Chôl-Âvagāṇa*, and *Chôl-Âbakāṇa*.
- Âvanta, a king or other inhabitant of Avanti or Avanti, *q. v.*; misc. ref., xiv. 33. See also 'Âvantaka' and 'Âvantika.'
- Âvantaka, the inhabitants of Avanti or Avanti, *q. v.*, a people in the southern division, xiv. 12; misc. ref., v. 73. See also 'Âvanta' and 'Âvantika.'
- Avanti, a city (better known as Ujjayani, *q. v.*, or Ujjayini), misc. ref., v. 40; ix. 17; also an inhabitant of the same, misc. ref., ix. 18, 21. See also 'Avanti, Avanta, Âvantaka, and Âvantika.' The name Avanti occurs in inscriptions at Nāsik and Ajaṇṭā (*Archæol. Surv. West. Ind. Vol. IV. pp. 109, 127*), and in the Junāgaḍh inscription of Rudradāman, *Ind. Ant. Vol. VII. p. 262*; the text has *Âkar-Âvanti*-).
- Avanti, a city, the same as Avanti, *q. v.*; misc. ref., xi. 35.
- Âvantika, 'a king or other inhabitant of Avanti or Avanti,' *q. v.*, misc. ref., v. 64; lxxvi. 2. See also 'Âvanta' and 'Âvantaka.'
- Âyôdhyaka, the inhabitants of Ayôdhyâ, which is the modern Ajôdhyâ, Audh, Awadh, or 'Oude;' misc. ref., iv. 24. See also 'Sâketa.' The name Ayôdhyâ occurs in the spurious grant of Samudragupta (*Gupta Inscriptions, p. 257*).
- Bādara, a people in the south-west division, xiv. 19.
- Bâhlika, a country, and the inhabitants of it; misc. ref., v. 37; xviii. 6. See also 'Bâhlika, Vâhlika, and Vâhlika.'
- Bâhlika, the same as Bahlîka, *q. v.*; misc. ref., x. 7; xvi. 1; xvii. 13, 25; xxxii. 15. In xvi. 1, Kern translates by "Balkh."
- Bahugiri, rendered by Kern by "hill-districts," but perhaps the name of some particular mountainous country; misc. ref., xvi. 26.
- Baladêvapaṭṭana, a city in the southern division; xiv. 16. Below his translation Kern gives the note—"the *Balaiṣatna* of Ptolemy, so that the reading *Palaiṣatna*, preferred by Lassen, is proved to be a false form."
- Barbara, a people in the south-west division, xiv. 18; misc. ref., v. 42.
- bark, the island of (*charmadvîpa*), in the south-east division, xiv. 9;—wearers of bark (*chîra-nivasana*), a people in the north-east division, xiv. 31.
- beryl-mines (*vaidûrya*), in the southern division, xiv. 14.
- Bhadra, a people in the middle country, xiv. 2; and in the eastern division, xiv. 7; and in



- the southern division, xiv. 16. In a note to his translation of xiv. 7, Kern explains the name by "the Blessed," and suggests that the Bhadrās are probably the same with the Bhadrāsvas, *q. v.*
- Bhadrāsva, a people, to be placed in the middle country if identified with the Bhadrās; the king of the Bhadrāsvas (*Bhadrāsva-nripa*), misc. ref., ix. 11. In a note to his translation, Kern remarks— "The Bhadrāsvas are a mythical people, fabled to live in the remote East, or, according to the phrase of the astronomical Siddhāntas, at 90° E. from Lañkā, in the region where Yavakōti, "Java Point," is situated. (The reading *Yamakōti* is erroneous; for Yama's kingdom is in the South, not in the East; and, besides, the compound *Yamakōti* is devoid of sense.) The origin of the Bhadrāsvas living near the Udayagiri may be traced, I think, to R̥gveda, i. 115, 2, *seq.*"
- Bhalla, (*v. l.* Bhilla), a people in the north-east division, xiv. 30.
- Bharuta, a people; misc. ref. xvi. 21.
- Bhāratavarsha, xiv. 1. The word occurs in other works as Bharatavarsha. In the latter form, it means 'the country of Bharata;' and in the other, 'the country of the Bhāratas or descendants of Bharata.' And it is a name for the whole of India, the first king of which is held to have been Bharata, son of Dushyanta.
- Bharukachchha, the modern Bharuch or Bharōch, *i. e.* 'Branch,' a city in the southern division, xiv. 11; misc. ref., xvi. 6; lxix. 11; — the rulers of Bharukachchha (*Bharukachchha-pāṭṭ*), v. 40. The name Bharukachchha occurs in inscriptions at Junnar and Nāsik (*Archaeol. Surv. West. Ind.* Vol. IV. pp. 96, 100); and perhaps in the Junnāgadh inscription of Rudradāman (*Ind. Ant.* Vol. VII. p. 262, where, however, "Murn and Kachchha" is preferred by the editors). Sometimes the Sanskrit or Sanskritised form Bhṛigukachchha is met with (*e. g.*, *Ind. Ant.* Vol. XII. p. 189; Vol. XIX. p. 175). By the Greeks it was called *Barygaza*.
- Bhāsāpura (?), a town (?); misc. ref., xvi. 11. The published text has *Bhāsāpura*, with the various readings of *Bhāsāpura*, *Bhāsāpūra*, *Bhāshāparani*, and *Dāsāpura*. In his translation, however, Kern gives "the Bhāsāparas;" with the note "or *Bhāsāpura* or *Bhāsāvaras*." "Maybe, *Bhāsāparas* (= *Bhāsāvaras*) means "those who live on this side of Mount "Bhāsa." Utpala gives no explanation.
- Bhīmarathā, a river; misc. ref., xvi. 9. The published text has *Bhīmarathāyāḥ*, which Kern rendered by "(the inhabitants of the western half of the district) of the Bhīmarathā." A various reading is *Bhīmarathāyāḥ*, which gives the name of Bhīmarathā. A grant of the Eastern Chalukya king Vishnūvardhana I. gives the name as Bhīmarathī (*Ind. Ant.* Vol. XIX. pp. 304, 310). The river is undoubtedly the modern Bhīma, which rises in the Sahyādri range, and flows into the Kṛishṇa near Raichūr.
- Bhṛīngi (?), a people (?); misc. ref., iv. 22. There are the various readings of *Bhṛīngi*, *Jrīngi*, and *Vaṅga*; and in his translation Kern stamps the word as "very doubtful."
- Bhōgaprastha, a (?) people, in the northern division, xiv. 25.
- Bhōgavardhana, a (?) city or country; misc. ref., perhaps an interpolation, xvi. 12.
- bhūtāpura, 'the city of spirits,' in the northern division, xiv. 27.
- Brahmapura, a city, in the north-east division, xiv. 30.
- bulls, the island of (*vrishadvīpa*), in the south-east division, xiv. 9.
- cannibals (*purushāda*, *pūrushāda*), in the eastern division, xiv. 6; misc. ref., iv. 22. In a note to the translation, Kern remarks — "the cannibals, being always placed in the far East, must denote either the inhabitants of the Andamans and Nicobars, or the cannibal tribes of the Indian Archipelago, or both." See also '*kravyāśin*.'
- castes. The work does not mention the Brāhmanas with any topographical reference: but it locates the Kshatriyas (mentioned by the term *rājanya*) in the northern division, xiv. 28; the Vaiśyas in the western division, xiv. 21; and the Sūdras in the south-west division, xiv. 18.
- Chaidya, the people of Chēdi, *q. v.*; misc. ref., xi. 59. See also 'Chēdika.'
- Chāmpā, a (?) town or country; misc. ref., xvi. 3.
- Chāñchūka (*v. l.* Champūka), a people in the south-west division, xiv. 18.

- Chandrabhāga river, supposed to be the Chenab, one of the five rivers of the Pañjāb; misc. ref., xvi. 27.
- Chāndrapuras, the inhabitants of the city of Chandrapura, in the eastern division, xiv. 5. A town named Chandrapura is mentioned in the Indr grant of Skandagupta (*Gupta Inscriptions*, p. 71).
- chāmadvīpa, the island of bark, in the south-east division, xiv. 9.
- Charmaraṅga, a people in the north-west division, xiv. 23.
- Chārudēvi, a (?) town or country, misc. ref., ix. 18; the word occurs in the plural, as if denoting the inhabitants.
- Chēdi, a country, misc. ref., xvi. 3; xxxii. 22; — the ruler of Chēdi (*Chēdi-pa*), xliii. 8. See also 'Chaidya and Chēdika.' The Kalachuris of Central India were kings of Chēdi.
- Chēdika (v. l. Chaidika), the people of Chēdi, *q. v.*, in the south-east division, xiv. 8. See also 'Chaidya.'
- Chērya, a people, evidently of the Chēra country, in the southern division, xiv. 15.
- China, a people in the north-east division, xiv. 30; misc. ref., v. 77, 78, 80; x. 7, 11; xi. 61; xvi. 1, 38. Kern translates the word by "Chinese;" *e. g.* v. 77, 78, 80.
- chīpīṇḍāsika, 'flat-nosed people,' in the northern division, xiv. 26.
- chīranivasana, 'wearers of bark,' a people in the north-east division, xiv. 31.
- Chitrakūṭa, in the southern division, xiv. 13; misc. ref., xvi. 17. It is the modern Chitrakōt or Chatarkōt hill or district, near Kampta in Bundēlkhand. The name occurs in the Śīrūr inscription of A. D. 866 (*Ind. Ant.* Vol. XII. p. 218).
- Chōla, a country, and the people of it, in the southern division, xiv. 13; misc. ref., v. 40; xi. 61; xvi. 10, 38. In southern inscriptions, the name appears in the forms of Chōla, Chōḷa, and Chōḷa; and it is taken back to the third century B. C. by one of the edicts of Aśoka (*Ind. Ant.* Vol. XX. pp. 239, 240, 249).
- cocoa-nuts, the island of (*nālikēra-dvīpa*), in the south-east division, xiv. 9.
- conch-shells, the places for obtaining, are placed in the southern division, xiv. 14.
- dakṣiṇāpatha*, 'the region of the south,' i. e. Southern India, below the Narmadā, misc. ref., ix. 40; xlvii. 8. See under 'Āryāvarta.' The term *dakṣiṇāpatha* occurs in the Junāgaḍh inscription of Rudradāman (*Ind. Ant.* Vol. VII. p. 262); in the Allahābād inscription of Samudragupta (*Gupta Inscriptions*, p. 13); and apparently in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 110).
- Dāmara (v. l. Dāmara), a people in the north-east division, xiv. 30.
- Daṇḍaka, a country or people, misc. ref., xvi. 11; — the king of Daṇḍaka (*Daṇḍak-ādhipati*), misc. ref., xi. 56.
- Daṇḍakāvana, in the southern division, xiv. 16. This is, I suppose, another form of the name of the Daṇḍakāranya, or Daṇḍaka forest, which lay between the rivers Narmadā and Gōdāvarī.
- Daṇḍapīṅgalaka, a people in the northern division, xiv. 27.
- Danturaka, a people in the eastern division, xiv. 6. Albérūnī says "Dantura, i. e. people with long teeth."
- Darada, a people in the north-east division, xiv. 29; misc. ref., v. 42, 79, xiii. 9. Albérūnī omits them; or, rather, he gives Abhisārada, instead of Abhisāra and Darada.
- Dardura, a mountain in the southern division, xiv. 11.
- Dārva, a people in the north-east division, xiv. 30.
- Dāsamēya, a people in the northern division, xiv. 28.
- Daśapura, a city in the southern division, xiv. 12. It is the modern Mandasōr, or more properly Dasōr, in Mālwa. It is mentioned in inscriptions at Nāsik (*Archæol. Surv. West. Ind.* Vol. IV. pp. 100, 114), and in inscriptions at Mandasōr itself (*Gupta Inscriptions*, pp. 79, note 2, and 84, 86).
- Daśārṇa, a variant of Dāsārṇa, *q. v.*; misc. ref., v. 40; x. 15; xxxii. 11. In a note to his translation, Kern remarks that the Daśārṇas are the *Dosarene* or *Desarene* of the *Periplus Maris Erythræi*.
- Dāsārṇa, a people in the south-east division, xiv. 10; misc. ref., xvi. 26. See also 'Dāsārṇa.'
- Dasēraḱa, a variant of Dāsēraḱa, *q. v.*; misc. ref., v. 67.

- Dāsēraka, a people in the northern division, xiv. 26. See also 'Dasēraka.'
- dead, the kingdom of the (*naṣṭa-rājya*), in the north-east, xiv. 29. See under 'Mēraka.'
- demons with elf-locks (*jaṭ-āsura*), in the north-east division, xiv. 30.
- Dēvikā, a river; misc. ref., xi. 35.
- Dhanushmat, a mountain, in the northern division, xiv. 24. The text distinctly stamps Dhanushmat as a mountain. But Albérūnī says "Dhanushman (!), i. e. the people with bows."
- Dharmapaṭṭana, a city in the southern division, xiv. 14. Kern translates the name by "Yama's city."
- Dharmāranya, a forest region, in the middle country, xiv. 3.
- diamonds are found in the Himavat mountains, in Kālīnga, Kōśala, Mataṅga (?), Puṇḍra, and Saurāshṭra, at Surpāra (see under 'Aparānta' and 'Saurpāraka'), and on the banks of the Vēṇā, lxxx. 6, 7.
- dīrghagrīva*, 'people with long necks,' in the north-west division, xiv. 23.
- dīrghakēśa*, 'long-haired people,' in the north-west division, xiv. 23.
- dīrghāsya*, 'long-faced people,' in the north-west division, xiv. 23.
- divishīha*, "the inhabitants of heaven," dwellers in the sky, a people, in the north-east division, xiv. 31.
- dog-faced people (*śva-mukha*), in the northern division, xiv. 25.
- Domba, the Gipsies; misc. ref., lxxxvii. 33. Also, in liii. 84 the text has *śvapach-ālayah*, 'those who cook (and eat) dogs, and others like them;' and the commentary says *śvapachā Dombāḥ*, 'the cooks of dogs are the Dombas.' The name is doubtless identical with the *Dommas* that occurs elsewhere; e. g. in the Anankopī inscription of Rudradēva (*Ind. Ant.* Vol. XI. p. 17). And the *Dommas* or *Dōms* were the Gipsies (*Jl.* Vol. XV. p. 15).
- Draviḍa, a country, and the people of it, in the south-west division, xiv. 19; misc. ref., ix. 15, 19; xvi. 11; xxxii. 15; — the rulers of Draviḍa, or of the Draviḍas (*Draviḍ-ālikipāḥ*) misc. ref., iv. 23; — the eastern half of the Draviḍa countries (*Draviḍānām prāg-arīha*), misc. ref. xvi. 2. In his translation of xvi. 11 and xxxii. 15, Kern gives "Draviḍas (or Dramiḍas)." In xiv. 19, Albérūnī gives "Dramiḍa." See also 'Drāviḍa.'
- Drāviḍa, 'of or belonging to Draviḍa,' *q. v.*; misc. ref., lviii. 4, where Kern renders *Draviḍam* by "(a measure) for Draviḍas (barbarians)."
- ears; people with ears like a winnowing fan (*śūrpa-karṇa*), in the eastern division, xiv. 5.
- elephants, the glen of (*kuñjara-darī*), in the southern division, xiv. 16.
- ēkacharaṇa*, 'one-footed people,' in the north-east division, xiv. 31. See also 'ēkapada.'
- ēkapada*, 'one-footed people,' in the eastern division, xiv. 7. See also 'ēkacharaṇa.'
- ēkavilōchana*, 'one-eyed people,' in the north-west division, xiv. 23.
- elephants; the elephant's cave, or the glen of elephants (*kuñjara-darī*), in the southern division, xiv. 16.
- eyes; one-eyed people (*ēka-vilōchana*) in the north-west division, xiv. 23; — three-eyed people (*tri-nētra*), in the north-east division, xiv. 31.
- faces; 'dog-faced people' (*śva-mukha*), in the northern division, xiv. 25; — 'horse-faced people' (*aśva-vadana*) in the eastern division, xiv. 6, and (*turag-ānana*) in the northern division, xiv. 25; misc. ref. (*aśva-mukha*), xvi. 35; — 'long-faced people' (*dīrgh-āsya*), in the north-west division, xiv. 23; — 'tiger-faced people' (*vyāghra-mukha*), in the eastern division, xiv. 5.
- feet; 'one-footed people' (*ēka-pada*), in the eastern division, xiv. 7; and (*ēka-charaṇa*), in the north-east division, xiv. 31.
- 'flesh, eaters of raw' (*kravy-āśin*), in the south-west division, xiv. 18. See also 'cannibals.' The word is, however, rather doubtful; the readings are *kravyāddāmbhīra*, and *kravyākhyābhīra*, for which Dr. Kern adopted, by conjecture, *kravyāśy-ābhīra*.
- forests; the Dharmāranya, in the middle country, xiv. 3; — the great forest (*maḥ-āṭavi*), in the southern division, xiv. 13; — the Daṇḍakāvana, in the southern division, xiv. 16; — the collection of forests (*van-angha*; *v. l. van-anka*, 'the inhabitants of forests'), in the western division, xiv. 20; — the forest of the man-lions (*nṛisāṅha-vana*), in the north-west division, xiv.

- 22;— the forest-territory (*vana-rāshtra*), in the north-east division, xiv. 29;— the forest-kingdom (*vana-rājya*), in the north-east division, xiv. 30;— the forest of Vasus or spirits (*vasu-vana*), in the north-east division, xiv. 31. The “kings of all the forest countries (*sarv-āṭavika-rāja*)” were compelled by Samudragupta to do service to him (*Gupta Inscriptions*, p. 13). The same record mentions also a kingdom named Mahākāntāra, which seems to be a great forest kingdom (*ibid.*). And the hereditary territory of the Mahārāja Saṁkshōbha included “the eighteen forest kingdoms” (*ashūddas-āṭavi-rajya*; *id.* p. 116).
- Gajāhvaya, apparently ‘(the city) that has the appellation of the elephant,’ *i.e.* Gajapura or Hastināpura, the modern Dehli, in the middle country, xiv. 4.
- Gambhīrikā, a river; misc. ref., xvi. 16.
- Gaṇarājya, a kingdom in the southern division, xiv. 14.
- Gāndhāra, a country (the modern Kandahār), and the people of it, in the northern division, xiv. 28; misc. ref., iv. 23; v. 77, 78; ix. 21; x. 7; xvi. 26; xvii. 18; lxix. 26. The name is carried back to the third century B. C. by one of the edicts of Aśoka (*Ind. Ant.* Vol. XX. pp. 239, 240, 247).
- Gandharva, a class of supernatural beings, in the north-east division, xiv. 31; misc. ref., xiii. 8; lxxxvii. 33.
- Gaṅga, the river Ganges, described as constituting, with the Jamnā, the necklace of the earth, xliii. 32;— reference to the region between the Gaṅgā and the Yamunā, lxix. 26;— misc. ref., xvi. 16.
- Garuhā, see Guruhā.
- Gauḍaka, a people in the eastern division, xiv. 7. This is the reading in the text; but in his translation Kern gives “Gauras,” and adds the note— “*i. e.* ‘the Whites,’ supposed to live in Svētadvīpa, which, according to *Kāthāsaritśāgara*, 54, 18, 199, lies near the Cocoa-island” (see ‘islands’). Albêrûnî gives “Gauraka.”
- Gauragrīva, a people in the middle country xiv. 3.
- Gayya, a people in the northern division, xiv. 28.
- Ghōsha, a people in the middle country, xiv. 2; and in the north-east division, xiv. 30.
- In xiv. 2, Kern translates “Ghōsha;” and in xiv. 30, “Ghōshas (stations of herdsmen).”
- Girinagara, a city in the southern division, xiv. 11. The name has now passed over to the mountain Girnār, in Kāthiāwād; and the ancient city is now represented by Junāgaḍh, at the foot of it. The original name of the Girnār mountain was Ūrjayat (*Gupta Inscriptions*, pp. 64, 65).
- Girivraja, ‘the inhabitants of the district of Girivraja,’ as rendered by Kern, — in accordance with the commentary, I presume; misc. ref., x. 14. H. H. Wilson (*Vishnu-Purāṇa*, Translation, Vol. IV. p. 15, note 3), said that Girivraja is “in the mountainous part of Magadha;” and further on (*id.* p. 180, note 1) he identified it with Rājagriha in Bihār.
- Gôdāvarī, the river of that name in Southern India; misc. ref., xvi. 9.
- Gôlāngūla, a (?) mountain; misc. ref., xvi. 8.
- gold, the region of (*kanaka*), in the western division, xiv. 21, and (*suvarṇa-bhū*) in the north-east division, xiv. 31.
- Gômanta, a mountain; misc. ref., v. 68, xvi. 17.
- Gômatī, a river; misc. ref., perhaps an interpolation, xvi. 12. It seems to be the modern Gômti or Gumti, which rises in the Shāh-jahānpur District and flows into the Ganges about half-way between Benares and Ghāzi-pur; at any rate, it is somewhere in that neighbourhood that we have to locate the place Gômatikottaka, which is mentioned in the Dêś-Baraṇār inscription of Jivitagupta II. (*Gupta Inscriptions*, p. 217). But there is also a river Gômatī in the Kāngra District in the Pañjāb.
- Gônarda, a people in the southern division, xiv. 12; misc. ref., ix. 13; xxxii. 22.
- Guḍa, a people in the middle country, xiv. 3. Albêrûnî says “Guḍa Tānōshar.”
- Guruhā, or Garuhā, a river in the north-west division, xiv. 23. There are the various readings of *Gulahā*, *Guluhā*, and *Gurūha*. Below his translation, Kern remarks — “Guruhā (also Garuhā) is, to my apprehension, the *Gariois* of the Greeks; the river district they called *Goryaia*. Lassen, in his *Altert.* iii, p. 127 and 136, identifies the Greek name with Gaurī. It need not be pointed out how exactly both forms coincide with Garuhā and Guruhā.”

Haihaya, a people in the western division, xiv. 20. The Kalachuris of Central India were Haihayas (*Ind. Ant.* Vol. XII. pp. 253, 268). And the Western Chalukya king Vikramāditya II. (A. D. 733-34 to 746-47) married two Haihaya princesses.

hair; people with thick matted hair (*jaṭā-dhara*), in the southern division, xiv. 13; — long-haired people (*dīrgha-kēśa*) in the north-west division, xiv. 23; — thick-haired people (*kēśa-dhara*) in the northern division, xiv. 26; — demons with matted hair or elf-locks (*jaṭ-āsūra*), in the north-east division, xiv. 30.

Hala (v. l. Laha), a people in the north-west division, xiv. 22; misc. ref., xvi. 6; xxxii. 19.

Hārāhaura, 'a king of the Harahauras or Hārāhauras,' misc. ref., xiv. 34.

Hēmagiri, a mountain in the south-west division, xiv. 19.

Hēmakunḍya, a place in the south-east division, xiv. 9. There are the various readings of *Hēma-kūṭa*, *-kūṭyā*, *-kūṭya*, and *-kūṭyā*. In his text, Kern gave the name as Hōma-kūṭya; but in his translation he preferred Hēmakunḍya, because Parāśara exhibits the same form. Al-Bēruni gives "Hōmakūṭya."

Hēmatāla, a people in the northern division, xiv. 28.

hermitages (*tāpas-āśrama*), in the southern division, xiv. 15; — the hermitage of Atri (*atri*), in the southern division, xiv. 14.

Himavat, the Himalaya mountains, in the northern division, xiv. 24; — spoken of as one of the breasts of the earth, the other being the Vindhya mountain, xliii. 35; — diamonds are obtained there, lxxx. 7; — and pearls, lxxxi. 2, 5; — misc. ref., xvi. 2 (*bahir-antaḥ-saila-jāḥ*, see 'Antargiri'); xvi. 17 (*Himavat*); lxxii. 1 (*Hima-kshmachhara*).

horse-faced people (*aśva-mukha*) in the eastern division, xiv. 6, and (*turay-ānana*) in the northern division, xiv. 25; misc. ref. (*uśva-mukha*), xvi. 35.

Hūṇa, (v. l. Hūna), a people in the northern division, xiv. 27; misc. ref., xi. 61; xvi. 38. In xi. 61, Kern translates (*Chōl-Avagāṇa-sita-Hūṇa*) by "Chōlus, Afghans, (and) White Hūṇas;" but in xvi. 38 he translates *Paḥ-lava-śveta-Hūṇa* by "Pahlavans, Svētas, (and) Hūṇas," though *śveta* here is exactly synonymous with *sita* in the other passage. The

Hūṇas are mentioned in the Bhitari inscription of Skandagupta (*Gupta Inscriptions*, p. 56), in the Mandasār inscription of Yaśodharman (*id.* p. 148), in the Aphaṣṭ inscription of Ādityasēna (*id.* p. 206), and in many later records; but I do not know of any epigraphic passage which specifies "the White Hūṇas."

Ikshumatī, a river; misc. ref., xvi. 4.

Ikshvāku, a (?) people; misc. ref., v. 75; ix. 17; xi. 58. Māḍhariputra-Purushadatta, a hero of the Ikshvākus, is mentioned in one of the early inscriptions at the Jaggayya-pēṭa stūpa (*Archæol. Surv. South. Ind.* Vol. I. pp. 110, 111).

Irāvati, a river; misc. ref., xvi. 27.

islands of bulls (*vṛisha-dvīpa*), of cocoanuts (*nālikēra-dvīpa*), and of bark (*charma-dvīpa*), in the south-east division, xiv. 9; — "the islands (*dvīpa*)," suggested by Kern, below his translation, to be the Maldives, in the southern division, xiv. 14; — the islands of the great ocean (*mahārṇava-dvīpa*), misc. ref., xvi. 6.

jackal-eaters (*gōmāyu-bhāksha*); misc. ref., xvi. 35.

jaṭādhara, 'people with thick matted hair,' in the southern division, xiv. 13.

jaṭāsura, 'demons with matted hair or elf-locks,' in the north-east division, xiv. 30.

Jaṭhara, or perhaps Jaṭhara-Āṅga, a people in the south-east division, xiv. 8. The text is *Vaiṅ-Ōpavaiṅga-Jaṭhar-Āṅgaḥ*; which Kern translates by "Vaṅga, Vaṅga minor, (and) the Jaṭhara-Āṅgas." But the same combination, *Jaṭhara-Āṅga*, does not occur anywhere else. Al-Bēruni separates the names, and says "Jaṭhara, Āṅga."

Jrīṅga, a people in the western division, xiv. 21.

Kachchha, a country in the southern division, xiv. 16. It is evidently the modern Kachh, *vulgo* Cutch, to the north of Kāthiāwād.

Kachchhāra, a people in the northern division, xiv. 27.

Kaikaya, a people in the northern division, xiv. 25; misc. ref., iv. 22, v. 67, 74; xvi. 26, xvii. 18; — the lord of the Kaikayas (*Kaṭkaya-nātha*), misc. ref. xi. 60.



Kailāsa, a mountain in the northern division, xiv. 24. It is peculiarly sacred as being the paradise of the god Śiva. It belongs to the Himālayan range, and constitutes the watershed from which the Indus, Satlej, and Brahmaputra take their rise; but it appears to be really in Tibet (Hunter's *Indian Empire*, pp. 43, 45). It is mentioned in the Gaṅgadhār inscription of Viśvavarman and the Mandasār inscription of Bandhuvārman (*Gupta Inscriptions*, pp. 78, 85, 86); and in the last passage it is called one of the breasts of the earth, — the other being Sumēru.

Kailāvata, a people in the northern division, xiv. 26.

Kairālaka, the people of Kērala, *q.v.*, in the southern division, xiv. 12. The text gives the reading Kēralaka; but this is a mistake for Kairālaka, or still more correctly Kairāḷaka, which occurs in the Allahābād inscription of Samudragupta (*Gupta Inscriptions*, p. 7, line 19).

Kālājina (*v. l.* Kālāñjana), a people or place in the southern division, xiv. 11. Can it be really intended for 'Kālāñjara,' — a city of the Kalachuris of Central India, now represented by the Kālāñjar hill fort, — the name of which is sometimes wrongly given in inscriptions as 'Kālāñjana'?

Kālaka, a people in the south-west division, xiv. 19.

Kālakōṭi, a fortress or city in the middle country, xiv. 4.

Kālīṅga, a country, and the people of it, in the south-east division, xiv. 8; — diamonds are found there, lxxx. 7; — other misc. ref., v. 35, 75, 79; ix. 10, 26; x. 16; xvi. 1, 3; xvii. 13, 22; xxxii. 15; — the king of the Kālīṅga country (*Kālīṅga-dēśa-nripati*), misc. ref., v. 69; — the lord of Kālīṅga (*Kālīṅg-ēśa*), misc. ref., xi. 54. See also 'Kālīṅga.' The name of the Kālīṅga country is carried back to the third century B. C. by one of the edicts of Aśoka (*Ind. Ant.* Vol. XX. p. 247).

Kālīṅga, a king or other inhabitant of the Kālīṅga country, *q. v.*; misc. ref. xiv. 32.

Kalmāsha, a people; misc. ref., v. 69.

Kāmbōja, a country, and the people of it, in the south-west division, xiv. 17; misc. ref., v. 35, 78, 80; xi. 57; xiii. 9; xvi. 1, 16. With the Yavanas and the Pahlavas, who are mentioned in the same verse, the Kāmbōjas

must be located far more to the north than is done by Varāhamihira. The name is carried back to the third century B. C. by one of the edicts of Aśoka. And Senart allots the tribe to the tract of the river Kābal (*Ind. Ant.* Vol. XX. pp. 239, 240, 247).

kanaka, the region of gold, in the western division, xiv. 21. The text is *Jrīṅga-Vaiśya-kanaka-Sakāḥ*; which Kern translates by "the Jrīṅgas, Vaiśyas, (and) Gold-Scythians." But he adds the note that the commentary explains differently; *viz.* "the region of gold, and the 'Sakas.'" Albérūnī also separates the words, and gives "Vaiśya, Kanaka, Saka." See also 'gold.'

Kāñchī, a city, in the southern division, xiv. 15. It is the modern Conjeeveram. Vishnugōpa of Kāñchī is named among the kings whom Samudragupta is said to have captured (*Gupta Inscriptions*, p. 13). Burnell held that the Sanskrit 'Kāñchī' is a mis-translation of the Drāviḍian 'Kañji' (*South-Indian Palaeography*, p. x., note 2).

Kaṅka, a people in the middle country, xiv. 4.

Kaṅkaṭa, a people in the southern division, xiv. 12.

Kaṇṭakasthala, a locality in the south-east division, xiv. 10.

Kaṇṭhadhāna, a people in the northern division, xiv. 26.

Kāntipura, a city; misc. ref., xvi. 11.

Kapila, a people in the south-west division, xiv. 17.

Kāpishṭhala, (*v. l.* Kapishṭhaka), a people or locality in the middle country, xiv. 4. Monier-Williams, in his Sanskrit Dictionary, compares the *Kambisthuloi* of the Greeks.

Kārmanḍyaka, a people in the southern division, xiv. 15. The place whence the name is derived, is mentioned in inscriptions as Kārmanḍya, Kamanḍya, and Kammanijja; and it is the modern Kamrāj in the Barōda territory (*Ind. Ant.* Vol. XVII. pp. 184 and note 5, and 198).

Karṇaprāvēya, a people in the south-west division, xiv. 18. There are the various readings of *Karṇapradēya* and *Karṇapradavarana*. The latter form, *Karṇapradavarana*, which would equally well suit the metre here, occurs in the Rāmāyaṇa, *Kishkindhā-kāṇḍa*, xl. 26 (*Vishnu-Purāṇa*, Translation, Vol. II. p. 161, note 11). Below his trans-



lation Kern remarks "Synonymous with Karnaprâvêya is Karnaprâvarâṇa. Now, *prâvarâṇa* is synonymous with *prâvēṇi*, so that *prâvēya* either stands for *prâvēṇya*, or *pravēni* and *prâvēṇya* are derived from the same base with *prâvēya*. The *Mārkaṇḍêya-Purâṇa*, 58; 31, has *Karnaprâdhêya*, in which *dh* is misread *v*."

**Karnâṭa**, the Kanarese country, in the southern division, xiv. 13. In the *Sâmāṅgaḍ* grant of Dantidurga, the Western Chalukya forces are called "the boundless army of the *Karnâṭaka*" (*Ind. Ant.* Vol. XI. p. 114).

**Karvata**, a people in the eastern division, xiv. 5; misc. ref., xvi. 13.

**Kâśi**, a city in the eastern division, better known as Benares, xiv. 7; misc. ref., v. 72; x. 4, 13; xxxii. 19;—the lord or king of *Kâśi* (*Kâśi-îçvara*, *Kâśi-ya*, *Kâśi-râja*), misc. ref., ix. 19; xi. 59; lxxviii. 1;—the country of *Kâśi* (*Kâśi-dêśa*), misc. ref., xvii. 25. In the plural (*Kâśayah*), the word is used to denote the people of *Kâśi*; misc. ref., v. 69. The city of *Kâśi* is mentioned in the *Sârṇâth* inscription of *Prakâṣāditya* (*Gupta Inscriptions*, p. 286).

**Kâśmîra**, a people, in the north-east division (the inhabitants of the *Kâśmîr* country), xiv. 29; misc. ref., v. 77, 78; ix. 18; x. 12. Also see '*Kâśmîraka*.'

**Kâśmîraka**, the people of *Kâśmîr*; misc. ref., v. 70; xi. 57. See also '*Kâśmîra*.'

**Kauṅkapa**, the people of the *Kouṅkapa*, *q. v.*; misc. ref., xvi. 11.

**Kaulinda**, a people; misc. ref., iv. 24. There is the various reading *Kaulîṇḍra*. See also '*Kauṇinda*.'

**Kaulûta**, the people of *Kulûta*, *q. v.*; misc. ref., x. 11.

**Kauṇinda** (*v. l.* *Kaulinda*), a people in the north-east division, xiv. 30;—'a king of the *Kauṇindas* or *Kauindas*' (*Kauṇîṇḍa*), misc. ref., xiv. 33. There are the various readings, *Kaulîṇḍa* (xiv. 30, 33), and *Kaulîṇḍra* (xiv. 30). See also '*Kaulinda*.'

**Kaurava**, a people, probably the inhabitants of *Kuru-land* (see '*Kuru*'); misc. ref., iv. 25; ix. 30;—the lord of the *Kauravas* (*Kaurav-âdhîpati*), iv. 24.

**Kausala**, the people of *Kôśala*, *q. v.*; misc. ref., x. 14. See also '*Kausulaka*.'

**Kausalaka**, the people of *Kôśala*, *q. v.*, in the

eastern division, xiv. 7 [the text gives here the reading *Kôśalaka*; but this must be a mistake for *Kausalaka*]; misc. ref., v. 70; x. 9. See also '*Kausala*.' The correct spelling (see also under '*Kôśala*') appears to be '*Kausalaka*,' which occurs in the *Allahâbâd* inscription of *Samudragupta* (*Gupta Inscriptions*, p. 7, line 19).

**Kausâmbi**, the modern *Kôsam* on the *Ganges*; misc. ref., xvi. 3. The name occurs in one of the *Aśoka* edicts (*Ind. Ant.* Vol. XVIII. p. 309).

**Kausikî**, a river; misc. ref., xvi. 16.

**Kâvērî**, the river that still bears this name, in the southern division, xiv. 13 (where the name is given in the plural, *Kâvēryah*); misc. ref., v. 64.

**Kêrala**, a country; misc. ref., xvi. 11. See also '*Kairalaka*.' *Maṇṭarâja* of *Kêrala* is named among the kings of Southern India, whom *Samudragupta* is said to have captured (*Gupta Inscriptions*, p. 13).

**keśadhara**, 'long-haired or thick-haired people,' in the northern division, xiv. 26.

**khachara**, 'the inhabitants of the sky, or roamers in the sky,' a people in the northern division, xiv. 28.

**Khaṇḍa**, 'dwarfs (?)', a people in the south-west division, xiv. 18.

**Khasa**, a people in the eastern division, xiv. 6; misc. ref., x. 12; lxix. 26.

**Khasha**, a people in the north-east division, xiv. 30.

**khastha**, 'dwellers in the sky,' a people in the north-west division, xiv. 22.

**Kîra**, a people in the north-east division, xiv. 29; misc. ref., iv. 23; xxxii. 19. In the *Chambâ* grant, the *Kîras* are mentioned as being conquered by *Sâhilladêva* (*Ind. Ant.* Vol. XVII. p. 8).

**Kirâta**, a people in the south-west division, xiv. 18, and in the north-east division, xiv. 30; misc. ref., v. 35, 80; ix. 35; xi. 60; xvi. 2; xxxii. 19, 22;—the prince of the *Kirâtas* (*Kirâta-bhartri*, *-pârthiva*), misc. ref., ix. 17; xi. 54.

**Kîrṇa**, a people in the southern division, xiv. 11.

**Kishkindha**, a mountain, in the south-east division, xiv. 10. *Monier-Williams* defines it as "in *Ôdra*, containing a cave, the residence of the monkey-prince *Bâlin*."

- Albéruni says, "Kishkindha, the country of the monkeys."
- Kôhala, (*v. l.* Kôśala), a people in the northern division, xiv. 27.
- Kollagiri, in the southern division, xiv. 13. It is, in all probability, the modern Kôlhâpur (properly Kôlâpur), the chief town of the Native State in the Southern Marâthâ Country, which is mentioned as Kollagira in an inscription at Têrdâl (*Ind. Ant.* Vol. XIV. p. 23).
- Koikaṇa, (*v. l.* Kauikaṇa), a country (usually known as the Seven Koikaṇas) in the southern division, xiv. 12. See also 'Kauikaṇa.' Albéruni says "Koikaṇa near the sea."
- Kôśala, a country, and the people of it, in the south-east division, xiv. 8; — diamonds are found there, lxxx. 6; — other misc. ref., v. 69; ix. 26; x. 4, 13; xvi. 6; xvii. 22. See also 'Kauśalaka.' The correct spelling (see also under 'Kauśalaka') appears to be 'Kôśala,' which occurs in one of the Ajaṇṭâ inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 127), and in the Râjîm grant of Tivara-dêva (*Gupta Inscriptions*, p. 296). Mahêndra of Kôśala is named among the kings whom Samudragupta is said to have captured (*id.* p. 13).
- Kôṭivarsha, apparently a country; the king of Kôṭivarsha (*Kôṭivarsha-nṛîpa*), misc. ref., ix. 11.
- Krauñcha, a mountain in the northern division, xiv. 24. See also under 'Kraunchadvîpa.'
- Krauñchadvîpa, a country, in the southern division, xiv. 13; misc. ref., x. 18. Monier-Williams gives the word as equivalent to 'Krauñcha,' which, he says, is the name of a mountain, part of the Himâlayan range, situated in the eastern part of the chain, on the north of Assam, and is also the name of one of the *dvîpas* or principal divisions of the world, surrounded by the sea of curds.
- kravyâśin*, 'eaters of raw flesh,' in the south-west division, xiv. 18. See also 'cannibals,' and under 'flesh.'
- Krishṇa, a river (the 'Kistna') in the southern division, xiv. 14. Kern took this word, with the one that follows it in the text, to give the name of a place, — Krishṇavellûra. But Varâhamihira has undoubtedly mentioned the river Krishṇa and the town of Vellûra (*q. v.*).
- Kshatriyas, under the term *râjanya*, placed in the northern division, xiv. 28.
- Kshêmadhûrta, a people in the northern division, xiv. 28.
- Kshudramîna, a people in the northern division, xiv. 24.
- Kshurârpaṇa, a mountain in the western division, xiv. 20.
- Kuchika, a people in the north-east division, xiv. 30.
- Kukura, a people in the middle country, xiv. 4; misc. ref., v. 71; xxxii. 22. Mention is made of the Kukura people or country in one of the Nâsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109), and in the Junâgaḍh inscription of Rudradâman (*Ind. Ant.* Vol. VII. p. 262).
- Kulûta, a country in the north-west division, xiv. 22, and in the north-east division, xiv. 29; misc. ref., x. 12; xvii. 18. See also 'Kulûtaka.' Kulûta is mentioned in the Chambâ grant (*Ind. Ant.* Vol. XVII. p. 8).
- Kulûtaka, the people of Kulûta, *q. v.*; misc. ref., iv. 22.
- Kunaṭha (*v. l.* Kunaṭa, Kunaha, and Kunapa), a people in the north-east division, xiv. 30.
- kuñjaravâri*, the elephant's cave, or the glen of elephants, in the southern division, xiv. 16.
- Kuntala, a country; misc. ref., xvi. 11. It is mentioned in one of the Ajaṇṭâ inscriptions, under circumstances which imply, I think, that Ajaṇṭâ itself was in Kuntala (*Archæol. Surv. West. Ind.* Vol. IV. pp. 126, 127); and it is, I consider, the country of which Nâsik was the capital (see page 115 above). It is also mentioned in numerous later records. And the Western Châlukyas of Kalyâṇi are constantly described emphatically as "the lords of Kuntala."
- Kuntibhōja, a people; misc. ref., x. 15.
- Kuru, a people. The Kurus consisted of two branches, the northern and the southern; and the land of the northern Kurus is supposed to be a region beyond the most northern part of the Himâlayan range, and is described as a country of everlasting happiness. Varâhamihira mentions (1) the Kurus, without any qualification, as a people in the middle country, xiv. 4; and (2) the

northern Kurus (*uttarāḥ Kuravaḥ*) as a people in the northern division (xiv. 24; here Kern translates by "the Hyperboreans"). It is doubtless in connection with (1) only, that we have to take Albêrûnî's remark "Kuru = Tânéshar," and Kern's note on his translation of xvi. 32, in which he specifies Kurukshêtra as being "the country about Thânéshar (Skr. Sthâṇvîsvara.)" There are the following miscellaneous references; the Kurus, v. 383; xxxii. 11; — the people of Kuru-land (*Kurukshêtra*), v. 78; (*Kurubhîmi-ja*) xvi. 32; — the lord of Kuru-land (*Kurukshêtra-ādhipa*), xi. 57; — the forest, or wild, or uninhabited, lands of Kuru (*Kuru-jāṅgala*), ix. 29. See also 'Kaurava.' The land of the northern Kurus is mentioned in the Udayagiri Jain inscription (*Gupta Inscriptions*, p. 260).

Kusuma, a mountain in the southern division, xiv. 14.

Laha, *v.l.* for Hala, *q. v.*

Lahaḍa, a country in the north-west division, xiv. 22. There are the various readings of *Lahara*, *Laḍaha*, and *Kalaha*. In his translation, Kern gives "Lahaḍa (or Laḍaha)." And he adds the note — "this seems to be Lahara, so frequently mentioned in the *Rājataranīnī*, e.g. vii. 912, 1373 (*Lāhara*, "Laharian," 1173). It is a border-land between Kashmir and Dardistān; to this identification of Lahara and Lahaḍa, it will not be objected that our author, committing the grave blunder of placing Kashmir and Dardistān in the North-east, should needs have assigned a wrong situation to Lahaḍa too."

Laṅkā, in the southern division, xiv. 11. As Sīnhala is mentioned in the same passage, xiv. 15, Laṅkā would seem to denote here, not the island of Ceylon, but its capital city, which it was perhaps thought necessary to mention separately, because it provides the Hindu prime meridian. Albêrûnî says "Laṅkā, i.e. the cupola of the earth." The island of Laṅkā is mentioned in the Bôdh-Gayā inscription of Mahānāman (*Gupta Inscriptions*, pp. 277, 278).

Lāṭa, a country; misc. ref., lxix. 11. It corresponds to what might now be called central and southern Gujaraṭ, — to the country

between the river Mahî and the Koṅkaṇ (*Ind. Ant.* Vol. V. p. 145). It is mentioned in one of the Mandasôr inscriptions (*Gupta Inscriptions*, p. 84), in the Aihole inscription of Pulikêśin II. (*Ind. Ant.* Vol. VIII. p. 244), in one of the Ajanṭā inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 127), and in various later records.

Lauhitya (the river Brahmaputra), in the eastern division, xiv. 6; misc. ref., xvi. 16. In a note to his translation Kern adds that one MS. of the commentary has *Lôhitô nadah*; and another *Lauhityô nadah*. The form 'Lauhitya' occurs in the Mandasôr inscription of Yaśôdharmān (*Gupta Inscriptions*, p. 148); and the form 'Lôhitya' in the Aphaṣā inscription of Âdityasêna (*id.* p. 206).

lions; the forest of the man-lions (*nṛisinhavana*), in the north-west division, xiv. 22.

Madhyadêsa, the middle country; the tribes, &c., contained in it, xiv. 2, 3, 4; misc. ref., v. 78, 90; viii. 46; x. 5; xiv. 1; xvii. 19, 20, 22; xviii. 4; xlvii. 7. The country is perhaps mentioned in the Sârṇāth inscription of Prakâṭâditya (*Gupta Inscriptions*, p. 286).

Mādhyamika, a people in the middle country, xiv. 2.

Madra, a people in the north-west division. xiv. 22; misc. ref., iv. 22; v. 40; x. 4; xvii. 18; xxxii. 19; — the lord of the Madras (*Madra-êśa*), misc. ref., xiv. 33. See also 'Madraka.'

Madraka, a people in the northern division, xiv. 27; — the lord of the Madrakas (*Mad-raka-pati*) misc. ref., xi. 59. See also 'Madra.' A tribe named Mâdraka is mentioned as subjugated by Samudragupta (*Gupta Inscriptions*, p. 14).

Magadha, a country, and the people of it, in the eastern division, xiv. 6; misc. ref., iv. 22, 26; v. 69, 79; x. 14; xvi. 1; xxxii. 11; — the lord of Magadha (*Magadh-êśa*), misc. ref., x. 16; — the ruler of Magadha (*Magadh-ādhipa*), misc. ref., xi. 55. See also 'Mâga-dhika.' In iv. 26, Kern translates *Magadhân* (accus. plur.) by "Behar."

Mâgadhika, the people of Magadha, *q. v.*; misc. ref., xiv. 32.

Mahānadî, a river; misc. ref., xvi. 10. It is mentioned in the Sāmāngaḍ grant of Danti-

durga (*Ind. Ant.* Vol. XI. p. 114; for "of the great river Mahî and of the Rêvâ," read "of (the rivers) Mahî, Mahânadi, and Rêvâ"). *mahûgrîva*, 'great-necked people,' in the south-east division, xiv. 9.

*Mahârâshtra*, the *Mahârâshtra* countries, or the people of them (the word occurs in the nom. pl., *mahârâshtrâh*); misc. ref., x. 8. According to the Aihole inscription, which speaks of three divisions of the country, each called *Mahârâshtrakā*, in the seventh century A. D. the country included, or was traditionally held to include, ninety-nine thousand villages (*Ind. Ant.* Vol. VIII. p. 244).

*mahârîva*, 'the great ocean,' in the south-west division; i.e. the Indian Ocean, xiv. 19. See also 'ocean' and 'islands.'

*mahâtâvi*, 'the great forest,' in the southern division, xiv. 13. See also 'forests.'

*Mahendra*, a mountain in the southern division, xiv. 11; misc. ref., xvi. 10. The reference is probably to the *Mahendra* mountain in the Gañjâm District, among the Eastern Ghats, which is mentioned in the records of the Gaṅgas of Kaliṅganagara (*Ind. Ant.* Vol. XIII. pp. 121, 123; Vol. XVIII. pp. 145, 164, 170, 175). But there may have been also a mountain of the same name in the Western Ghats (*Archæol. Surv. West. Ind.* Vol. IV. p. 109; *Gupta Inscriptions*, pp. 146 and note 1, 148; see also p. 7, note 2).

*Mahî*, a river; misc. ref., xvi. 32. It is mentioned in the Sāmāṅgaḍ grant of Dantidurga (*Ind. Ant.* Vol. XI. p. 114).

*Mahisha*, a country; misc. ref., ix. 10. It has been considered to be the modern Mysore. See also 'Mahishaka.'

*Mahishaka*, the people of *Mahisha*, *q. v.*; misc. ref., xvii. 26. There may perhaps also be the form '*Māhishaka*;' see under '*Mātrishika*.'

*Mākara*, a people in the south-west division, xiv. 18.

*Mālatî*, a river, misc. ref., xvi. 10.

*Mālava*, a country, and the people of it, in the northern division, xiv. 27; misc. ref., iv. 24; xvi. 26; xxxii. 19; lxix. 11. The *Mālavas* are mentioned among the tribes subjugated by Samudragupta (*Gupta Inscriptions*, p. 14). Varāhamihira places them too

much to the north; as they are undoubtedly the people of *Mālwa*, from whom (see *Ind. Ant.* Vol. XX. p. 404) the *Vikrama* era derived its original appellation.

*Malaya*, a mountain in the southern division, xiv. 11; misc. ref., xvi. 10; xxvii. 2. It is mentioned in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109).

*Mālindya*, a mountain in the southern division, xiv. 11.

*Malla*, a people, unless the word simply denotes 'wrestlers or boxers;' misc. ref., v. 38, 41. To his translation of v. 38, where he gives "Mallas" as a people, Kern adds the note — "the Scholiast takes *mallān* here as an appellative noun, *bālagnyulha-jñān*, 'boxers.' In v. 41 he translates *malla* by 'boxers,' and adds the note — "or, 'the Mallas;' may be the expression applies both to these and to boxers."

*Mālyavat*, a mountain in the eastern division, xiv. 5.

*Māpahala*, a people in the northern division, xiv. 27.

*Mandākinî*, the river Ganges, or an arm of it, misc. ref., xvi. 10. The name occurs in the Alinā grant of Śilāditya VII. (*Gupta Inscriptions*, p. 184).

*Māṇḍavya*, a people in the middle country, xiv. 2; and in the north-west division, xiv. 22; and in the north, xiv. 27.

*Mañimat*, a mountain in the western division, xiv. 20.

mariners (*vāri-chara*), a people in the southern division, xiv. 14. Below his translation Kern suggests that "these may be the Pirates of Greek sources."

marshes or swamps (*palōlu*), in the north-east division, xiv. 30.

*Mārttikāvata*, a people; misc. ref., xvi. 26.

*Maru*, a region in the middle country, xiv. 2; misc. ref., v. 68; xvi. 38. It is the modern *Mārwaḍ*. The Junāgadh inscription of Budradāman seems to mention the desert of *Maru* (*Maru-dhawan*; *Ind. Ant.* Vol. VII. p. 260, line 8, and *Archæol. Surv. West. Ind.* Vol. II. p. 129).

*Maruchîpattana*, a city in the southern division, xiv. 15. Below his translation Kern gives the note — "Marachî, or Murachî, Marichî, seems to be the *Muziris* (transposed from *Murizis*) of the Greeks."

Marukuchoha, or Murukuchcha, a people in the north-west division, xiv. 23. There are the various readings of 'Marukachcha, Murukuchcha, Murûku, Marûhaturukacha, Bharukachha, Nuruka, Marukastha, Purukutsa, Gurukutsa, and Paramuchcha;' also (Parâsara) 'Marukuchcha,' which is the form used by Kern in his text. The possibility of Bharukachchha is excluded, by this town being allotted in xiv. 11 to the southern division: nor can Maru and Kachchha be intended; since they are allotted respectively to the middle country, xiv. 2, and the southern division, xiv. 16. In iv. 22, misc. ref., where the various readings are *Târukachha*, and *Maruwachha*, Kern gives *Maru-Kachchha* in the text; but in the translation he rectifies this, and adopts *Marukuchcha*; and he adds the note — "the Marukuchchas, or Murukuchchas, were a people in the modern Kaferistan, or thereabouts."

Mataiga, a (?) place where diamonds are found, lxxx. 7.

Mathurâ, a city; misc. ref., iv. 26; xvi. 17, 21.

It is the so-called 'Muttra' in the North-West Provinces. See also 'Mâthuraka.'

Mâthuraka, the inhabitants of Mathurâ, q. v., in the middle country, xiv. 3.

Matrishika (?), a people (?); misc. ref., xvi. 11. In his text Kern gives the reading as *sa-Mantrishikâh*; and notes the various readings of *sa-Mantrishikâh*, *-Matrishikâh*, *-Mâhishakâh*, *-Pârasikâh*, and *-Mahyushikâh*. In his translation he gives "Matrishika; and adds the note — "perhaps an error of the copyists, or of the copies of some works consulted by the author, for *sah-Âtry-Rishikâh*, "with Atri's hermitage and the Rishikas;" ch. xix. 14 and 15." I think it very likely that the intended reading was *sa-Mâhishakâh*, which would give another form of the name of the people of Mahisha, q. v.

Matsya, a people in the middle country, xiv. 2; misc. ref., v. 37, 38; ix. 18; xvi. 22; xvii. 22; xxxii. 11; — the lord of the Matsyas (*Matsy-dhîpati*), iv. 24.

Maulika, a people in the south-east division, xiv. 8; but perhaps the correct reading is 'Saulika. See also 'Mûlika.'

Mâghavat, a mountain in the western division, xiv. 20.

Mâkala, a mountain, or a people, in the eastern division, xiv. 7; misc. ref., v. 39, 78; xvi. 2.

Mêru, a mountain in the northern division, xiv. 24; misc. ref., xxvii. 7. In his Sanskrit Dictionary Monier-Williams describes it as a fabulous mountain, regarded as the Olympus of Hindû mythology; and says that, when not looked at from that point of view, it appears to mean the highland of Tartary, north of the Himâlayas. It is mentioned in inscriptions as Mêru (*Gupta Inscriptions*, pp. 77, 163), and as Sumêru (*id.* pp. 86, 147, 278); and in two of the latter passages it is spoken of as one of the breasts of the earth (the other being the mountain Kailâsa), and as the abode of the god Indra.

Mêruka, a people, country, or mountain, in the north-east division, xiv. 29. But there does not seem any other authority for the name. And the text, *Mêrukanashîarâjya*, suggests to me just the possibility of the original reading being *Mêru-Kanishkarâjya*, milky ocean (*lshîr-ôda*), in the eastern division, xiv. 6.

mines, the (*âkara*), a place in the southern division, supposed by Kern to be the modern Khândêsh, xiv. 12; see 'Âkara;' — mines of beryl-stone, (*vaidûrya*), in the southern division, xiv. 14.

Mithila, a country in the eastern division, xiv. 6; misc. ref., x. 14.

Mlêchchha, a people, characterised as 'lawless,' or 'without moral customs' (*nîrmaryûla*), in the western division, xiv. 21; misc. ref., v. 79; ix. 13; xvi. 11, 35; xvii. 14, 16, 20; — the Yavanas spoken of as Mlêchchhas (*Mlêchchhâ hi Yavandh*), ii. 15. Kern translates *Mlêchchha* in ii. 15, by "foreigners;" and in the other passages by "barbarians." In xiv. 21 the translation is "all the lawless hordes of barbarians living in the west" (*nîrmaryûdâ Mlêchchhâ yê paschima-dîk-sthitâs tē cha*). Albêrûnî says, "Mlêchchha, i. e. the Arabs." There is a passage in the *Vishnu-Purâna* (Book IV. chap. III.; *Wilson's Translation*, Vol. III. p. 294 f.); which seems worth quoting here; it tells us that Sagara "made the Yavanas shave their heads entirely; the Sakas he compelled to shave (the upper) half of their heads; the Pâradas wore their hair long; and the Pahlavas let their beards grow; in obedience



- to his commands. Them, also, and other Kshattriya races, he deprived of the established usages of oblations to fire and the study of the Vêdas; and, thus separated from religious rites, and abandoned by the Brâhmanas, these different tribes became Mlêchchhas." The Mlêchchhas are mentioned in the Junâgaḍh inscription of Skandagupta (*Gupta Inscriptions*, p. 62).
- mountain of sunrise (*udaya-giri*), in the eastern division, xiv. 7; misc. ref., xviii. 3; — mountain of sunset (*asta-giri*), in the western division, xiv. 20.
- Mûlika, a people in the north-west division, xiv. 23; but perhaps the correct reading is Sûlika. See also 'Maulika.'
- Muñja (v. l. Puñja), a mountain in the north-east division, xiv. 31. Albêrûnî gives the name as "Puñjâdri."
- Murukuchcha, a people; see Marukuchcha.
- Naimisha, a people; the king of the Naimishas (*Naimisha-nripa*), misc. ref., xi. 60.
- nâlikêradvîpa, the island of cocoanuts, in the south-east division, xiv. 9.
- nârîmukha, a people with the faces of women, in the south-west division, xiv. 17.
- Narmadâ, the river 'Nerbudda;' misc. ref., v. 64; xvi. 1, 9. See also 'Rêvâ.' The name Narmadâ occurs in the Êraṇ inscription of Budhagupta (*Gupta Inscriptions*, p. 90).
- Nâsikya, a town or country, in the southern division, xiv. 13; misc. ref., perhaps an interpolation, xvi. 12. It is the modern Nâsik. The form 'Nâsika' appears to be established by inscriptions at Bâdsa and at Nâsik itself (*Archæol. Surv. West. Ind.* Vol. IV. pp. 89, 98).
- nashîtarâjya, the kingdom of the dead, in the north-east division, xiv. 29. But see under 'Mêruka.'
- necks; great-necked people (*mahâ-grîva*) in the south-east division, xiv. 9; snake-necked people (*vyâla-grîva*) in the south-east division, xiv. 9; long-necked people (*dîrgha-grîva*) in the north-west division, xiv. 23. Also see 'throats.'
- Nêpâla, a country, and the people of it; misc. ref., iv. 22; v. 65. It is the modern Nêpâl. The name occurs in the Allahâbâd inscription of Samudragupta (*Gupta Inscriptions*, p. 14).
- Nîpa, a people in the middle country, xiv. 2.
- Nirvindhya, a river; misc. ref., xvi. 9.
- Nishâda, a people in the south-east division, xiv. 10; misc. ref. v. 76. Kern translates, in xiv. 10, *Nishâda-râshṭrâṇi*, by "the territory of the Aborigines;" and in v. 76, *Nishâda-saṅghâh*, by "the savage tribes." The Junâgaḍh inscription of Rudradâman mentions the Nishâda people or country (*Ind. Ant.* Vol. VII. p. 262).
- nomads (*paśu-pâla*), in the north-east division, xiv. 29.
- noses; flat-nosed people (*chîpiṭa-nâsika*) in the northern division, xiv. 26.
- nrisûṇha-vana, 'the forest of the man-lions,' in the north-west division, xiv. 22.
- oceans; the ocean (*samudra*) in the eastern division, i. e. the Bay of Bengal, xiv. 6; — the ocean of milk (*kshîr-ôda*) in the eastern division, xiv. 6; — the southern ocean (*yâmy-ôdadhi*) in the southern division, xiv. 15; — the great ocean (*mah-ârṇava*) in the south-west division, i. e. the Indian Ocean, xiv. 19; — the eastern ocean (*pûrva-sâgara*), misc. ref., v. 65; — the ocean mentioned as the gone or girdle of the earth, xliii. 32. For some other interesting references, see the index of *Gupta Inscriptions*.
- Ôḍra, or Auḍra, a country, the modern Orissa, and the people of it; misc. ref., v. 74. See also 'Uḍra.'
- Padma, a mountain in the eastern division, xiv. 5.
- Pahlava, a people in the south-west division, xiv. 17; misc. ref., v. 38; xvi. 38; xviii. 6. See also under 'Mlêchchha.' The Pahlavas are mentioned in one of the Nâsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109. And a Pahlava minister of Rudradâman is mentioned in the Junâgaḍh inscription (*Ind. Ant.* Vol. VII. p. 263).
- palôla, the marshes or swamps, in the north-east division, xiv. 30. Below his translation, Kern remarks that "*palôla* must be the vulgar pronunciation for the Skr. *palvâla*, 'swamp, marsh.' The modern name is Terai, the eastern part of which, near Kuch-Behâr, seems to be meant by *palôla* in our list."
- Pâñchâla, a people in the middle country, xiv. 3; misc. ref., iv. 22; v. 35, 38, 41; ix. 29, 34; x. 4, 13; xiv. 32.



- Pañchanada**, '(the country) of the five rivers,' the Pañjāb, in the western division, xiv. 21; misc. ref., x. 6. See also 'Pāñchanada.'
- Pāñchanada**, a king or other inhabitant of Pañchanada, *q. v.*; misc. ref., xi. 60.
- Pāṇḍu**, a people in the middle country, xiv. 3. The Rājīm grant allots Indrabala, Nanna-dēva, and Tīvararāja, to the Pāṇḍu-vaṁśa or lineage of Pāṇḍu (*Gupta Inscriptions*, p. 298).
- Pāṇḍya**, a country, and the people of it; northern Pāṇḍya (*uttara-Pāṇḍya*), misc. ref., xvi. 10; — the Pāṇḍya king (*Pāṇḍya-narésvara*, *Pāṇḍya-nātha*, *Pāṇḍya-nripa*), misc. ref., iv. 10; vi. 8, xi. 56. The Pāṇḍyas are carried back to the third century B. C. by one of the edicts of Aśoka (*Ind. Ant.* Vol. XX. pp. 239, 240, 249).
- Pāṇḍyavāṭa**, a place or country where pearls are found, lxxxi. 2, 6.
- Pārā**, a river; misc. ref., xvi. 10. It may perhaps be the same with the Pārādā of one of the Nāsik inscriptions, which has been identified with the river Pār or Pārādī in the Surat District (*Archæol. Surv. West. Ind.* Vol. IV. p. 100, and note 2).
- Paralōka**, a place where pearls are found, lxxxi. 2, 4.
- Pāraśava**, a country, and the people of it, in the south-west division, xiv. 18; — pearls are found there, lxxxi. 2, 5; — misc. ref., liii. 15. Albérūnī says, "Pāraśava, i.e. the Persians."
- Pārata**, a people in the western division, xiv. 21; misc. ref., x. 5, 7; xiii. 9; xvi. 4, 13, 22. The Pāratas may possibly be identical with the Pārudas; see under 'Mlechchha.'
- Pāriyātra**, (*v. l.* *Paripātra*), a mountain in the middle country, xiv. 4; misc. ref., v. 68; vi. 10; lxix. 11. The form 'Paripātra' is deduced from one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109). 'Pāriyātra' occurs in one of the Mandasār inscriptions (*Gupta Inscriptions*, p. 157). See also 'Pāriyātrika.'
- Pāriyātrika**, the people of the Pāriyātra mountain, *q. v.*; misc. ref., x. 15.
- Pārvaṭya**, a people; misc. ref., xvii. 16, 23; xviii. 2.
- pāṣupāṭa**, nomads, in the north-east division, xiv. 29.
- Paṇḍra**, the people of Paṇḍra, *q. v.*, in the eastern division, xiv. 7; misc. ref., v. 74, 80.
- Paurava**, a people in the northern division, xiv. 27, and in the north-east, xiv. 31; misc. ref., xvi. 22; xxxii. 19.
- Payōshpī**, a river; misc. ref., xvi. 10. In his translation, Kern notes that "another reading, also in Kāśyapa, is Parōshpī."
- pearls**; the places where they are found are located in the southern division, xiv. 14; — in addition to being obtained from oysters, pearls are obtained from or found in mines (*sic*), and in the Himavat mountains, in the northern country (*kaubēra*), and in Pāṇḍyavāṭa, Paralōka, Pāraśava, Simhala, Surāshtra, and Tāmraparṇi, lxxxi. 2.
- Phalgulukā**, a river in the north-west division, xiv. 23.
- Phanikāra**, a people in the southern division, xiv. 12.
- Phēpagiri** (*v. l.* *Phēnagiri*) a mountain in the south-west division, xiv. 18. Monier-Williams says it is near the mouth of the Indus.
- Pīśika**, a people in the southern division, xiv. 14. Albérūnī repeats "Sibika" here.
- Prabhāsa**, a place of pilgrimage near Dvārakā, misc. ref., xvi. 32. It is mentioned in inscriptions at Nāsik and Kārlē (*Archæol. Surv. West. Ind.* Vol. IV. pp. 100, 101).
- Prāchyādhipa**, the kings of the eastern country; misc. ref., v. 69; — the lords of the eastern and other countries (*Prāchyādhipān patayaḥ*), misc. ref., lxxvi. 75. See also 'Prāgiśa.'
- Prāgiśa**, the kings of the eastern country; misc. ref., iv. 25. See also 'Prāchyādhipa.'
- Prāgyōtisha**, a people in the eastern division, xiv. 6; misc. ref., xvi. 1.
- Prāsasta**, a mountain in the western division, xiv. 20.
- Prasthula**, a people; misc. ref., xvi. 26.
- Prayāga**, probably the place of pilgrimage at the confluence of the Ganges and the Jamnā; misc. ref., xi. 35. The name occurs in the Aphaṣṭ inscription of Adityasēna (*Gupta Inscriptions*, p. 206).
- Pulinda**, a people; misc. ref., iv. 22; v. 77, 78; ix. 17, 29, 40; xvi. 2, 33; — the Pulinda tribe (*Pulinla-gaṇa*), misc. ref., v. 39. The Pulindas are carried back to the third century A. D. by one of the edicts of Aśoka (*Ind. Ant.* Vol. XX. pp. 239, 240, 247, 248).
- Paṇḍra**, a country, and the people of it;

- diamonds are obtained there, lxxx. 7; — other misc. ref., v. 70; ix. 15; x. 14; xvi. 3; — the leader of the Puṇḍras (*Puṇḍrādhipati*), misc. ref., xi. 58. See also 'Paṇḍra.'
- Purika, a people in the south-east division, xiv. 10.
- purushāda, *pūrushāda*, 'cannibals,' in the eastern division, xiv. 6; misc. ref., iv. 22. See also '*kravyāśin*.'
- Pushkalāvata, a people in the northern division, xiv. 26. Albérûni says, "Pushkalāvati, i. e. Pūkala." Pushkalāvati, whence Pushkalāvata is formed, appears to be the *Peukelaotis* of the Greek writers; and the latter has been identified with the modern Hashṇagar, near Peshāwar (*Invasion of India by Alexander the Great*, p. 59, and note 3). See also 'Pushkalāvataka.'
- Pushkalāvataka, a people, identical with Pushkalāvata, q. v.; misc. ref., xvi. 26.
- Pushkara, probably the modern Pôkhar in Ājmir, misc. ref., v. 68; xvi. 31; — the forest of Pushkara (*Pushkar-āranya*), misc. ref., xi. 35. The Pushkaras (*pôksharāni*, = *pushkarāni*) are mentioned in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 100).
- Raivataka, in the south-west division, xiv. 19; misc. ref., xvi. 31. Raivataka is the hill at Junāgaḍh, opposite to the Girnār mountain. It is mentioned in the Junāgaḍh inscription of Skandagupta, and in the Jaunpur inscription of Īśvaravarman (*Gupta Inscriptions*, pp. 64, 230).
- rājanya, 'Kshatriyas,' placed in the northern division, xiv. 28.
- Ramaṭha, a country and the people of it, in the western division, xiv. 21; misc. ref., xvi. 21. Albérûni gives "Maṭhara." See also 'Rāmaṭha.'
- Rāmaṭha, the people of Ramaṭha, q. v.; misc. ref., x. 5.
- Rathāhvā, a river; misc. ref., xvi. 16. In his translation, Kern notes that it is difficult to decide upon the true form, as some of his manuscripts had *Rathasvā*, *Rathampā*, and *Rathasyā* or *Rathaspā*. With Rathāhvā, we may compare Gajāhvā.
- Rêvā, the river 'Nerbudda,' misc. ref., xii. 6. See also 'Narmāda.' The name Rêvā occurs in one of the Mandasār Inscriptions (*Gupta Inscriptions*, pp. 156, 157).
- Rishabha, a people in the southern division, xiv. 15.
- Rishika, a people in the southern division, xiv. 15. Can the name have any connection with the 'Ristika' or 'Rastika' of one of the edicts of Aśoka (*Ind. Ant.* Vol. XX. pp. 240, 247, 248).
- Rishyanūka, a mountain in the southern division, xiv. 13.
- Rômaka, a people or place; misc. ref., xvi. 6. Kern translates by "the Romans." Albérûni, speaking of the determination of longitude by the Hindus, from Laṅkā, says (*India*, Translation, Vol. I. p. 303) — "Their remarks on the rising and setting of the heavenly bodies show that Yamakôti and Rôm are distant from each other by half a circle. It seems that they assign the countries of the West (i. e. North Africa) to Rôm or the Roman Empire, because the Rôm or Byzantine Greeks occupy the opposite shores of the same sea (the Mediterranean); for the Roman Empire has much northern latitude, and penetrates high into the north. No part of it stretches far southward, and, of course, nowhere does it reach the equator, as the Hindus say with regard to Rômaka." As regards Yamakôti mentioned here, see 'under Bhadrāsava.'
- Sabara, a people; misc. ref., v. 38; ix. 15, 20; x. 15, 18; xvi. 1, 33; xxxii. 15; — naked Sabaras (*nagna-Sabara*), and leaf-clad or leaf-eating Sabaras (*parṇa-Sabara*), in the south-east division, xiv. 10; — 'the band of the Sabaras, hunters, and thieves' (*Sabara-vyādha-chaura-saṃgha*), misc. ref., lxxxvii. 10. In a note to his translation, Kern remarks on the word *parṇa-Sabara*, "i. e. 'leaf-savages,' meaning those that feed upon leaves; they are manifestly the *Phyllites* of Ptolemy." The grant of Pallavamalla-Nandivarman mentions a Sabara king named Udayana (*Ind. Ant.* Vol. VIII. p. 279).
- Sahya, a mountain; misc. ref., lxix. 30. It is the Sahyādri range, in the Western Ghats. It is mentioned in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109). It is sometimes spoken of as one of

- the breasts of the earth, — the other being the Vindhya range (*Gupta Inscriptions*, p. 184).
- Saindhava, the people of the Sindhu country; misc. ref., v. 71. See also 'Sindhu.'
- Sairindha, a people in the north-east division, xiv. 29.
- Saka, a people in the western division, xiv. 21; misc. ref., v. 38, 75, 79; ix. 21; xiii. 9; xvi. 1; xvii. 26; xviii. 6. In each instance, Kern gives "Scythians" in his translation. See also under 'kanaka' and 'Mlêchchha.' The Sakas, as a people, are mentioned in one of the Nâsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109); and individual Sakas, including Ushavadâta, son-in-law of the Kshatrapa Nahapâna, are mentioned in the same series of records (*id.* pp. 101, 104, 114). The Sakas are also mentioned among the tribes subjugated by Samudragupta (*Gupta Inscriptions*, p. 14).
- Sâkêta, the modern Audh, or 'Oude' or 'Oudh,' in the middle country, xiv. 4. See also 'Âyôdhaka.'
- Sâlva, (*v. l.* Salva and Sâlva), a people in the middle country, xiv. 2; misc. ref., v. 76; xvi. 21; xvii. 13, 18.
- Samatâta, in the eastern division, xiv. 6. The name means 'the country of which the rivers have flat and level banks, of equal height on both sides,' and it denotes Lower Bengal. It occurs in the Allahâbâd inscription of Samudragupta (*Gupta Inscriptions*, p. 14).
- Samkhyâta, a people in the middle country, xiv. 2.
- Sântika, a people in the western division, xiv. 20.
- Saradhâna, a people in the northern division, xiv. 26.
- Sârasvata, a people in the middle country, xiv. 2; misc. ref., xvi. 22. They seem to be the people dwelling on the banks of the Sarasvatî, *q. v.*
- Sarasvatî, a river; misc. ref. to the region where it disappears, xvi. 31. See also 'Sârasvata.'
- Sarayû, a river; misc. ref., v. 65; xvi. 16.
- Satadrû, a river; misc. ref., xvi. 21.
- Saulika, a people in the south-east division, xiv. 8; but perhaps the correct reading is Maulika. See also 'Sûlika.'
- Saurâshtra, a country, the modern Kâthiâwâd, and the people of it; diamonds are obtained there, lxxx. 6, and pearls, lxxxi. 2, 4; misc. ref., v. 68; ix. 19; xvi. 17, 31. See also 'Saurâshtraka, and Surâshtra.'
- Saurâshtraka, the people of Saurâshtra, *q. v.* misc. ref., xxxii. 11.
- Sauri, a people in the southern division, xiv. 11. In a note to his translation, Kern suggests that the Sauris are the *Soræ* of Ptolemy.
- Saurpâraka, 'of or belonging to Surpâra,' where, it is said, black diamonds are found, lxxx. 6. Surpâra is the modern Sôpârâ, in the Thâna District, Bombay Presidency. For a long note on it, giving all the varieties of the name and epigraphical and literary references, see *Jour. Bo. Br. R. As. Soc.* Vol. XV. p. 273. See also under 'Aparântaka.'
- Sauvîra, a people; misc. ref., xvi. 21. See also 'Sauvîraka, and Sindhu-Sauvîra.' The Junâgaḍh inscription of Rudradâman mentions the Sauvîra people or country (*Ind. Ant.* Vol. VII. p. 262).
- Sauvîraka, a people; misc. ref. iv. 23. See also 'Sauvîra, and Sindhu-Sauvîra.'
- Sibi, a people; misc. ref., iv. 24; v. 67; xi. 59; xvi. 26; xvii. 19. See also 'Sibika.'
- Sibika, a people in the southern division, xiv. 12. See also 'Sibi.'
- Sibira, (*v. l.* Savara), a mountain in the eastern division, xiv. 6.
- Simhala, Ceylon, in the southern division, xiv. 15; — the ruler of Simhala (*Simhal-âdhipa*), misc. ref., xi. 60; — pearls are obtained there, lxxxi. 2, 3. See also 'Lankâ.' The Sainibâḥakas, or people of Simhala, are mentioned in the Allahâbâd inscription of Samudragupta (*Gupta Inscriptions*, p. 14).
- Simhapuraka, a people; misc. ref., v. 42.
- Sindhu, either the river Indus, or the Sindh country, in the south-west division, xiv. 19; — the Sindhu river (*Sindhu-nada*), misc. ref., xvi. 16, 21; — the (river) Sindhu, misc. ref., xvi. 10; — the banks of the Sindhu (*Sindhu-tâḥa*), misc. ref., v. 66, 80; — the Sindhu country (*Sindhu-vishaya*), misc. ref., lxi. 11; — other misc. ref. to either the river, or the country, or the people of it, iv. 23; xviii. 6. The Sindhu country is mentioned in the Junâgaḍh inscription of Rudradâman (*Ind. Ant.* Vol. VII. p. 262),

And the seven mouths of the river Sindhu are mentioned in the Mēharaulī inscription of the emperor Chandra (*Gupta Inscriptions*, p. 141). See also 'Saindhava.'

Sindhu-Sauvīra, a people in the south-west division, xiv. 17; misc. ref., x. 6; xiv. 34; also Sindhu-Sauviraka, misc. ref., ix. 19. Albēruṇī says, "Sauvīra, i. e. Multān and Jahravār."

Siprā, a river; misc. ref., xvi. 9.

sita, a white people, misc. ref., xi. 61. See also 'śvēta,' and under 'Hūpa.'

Sītaka (v. l. Sātaka), a people in the northern division, xiv. 27.

sky; dwellers in the sky (*khasṭha*), in the north-west division, xiv. 22; roamers in the sky (*khaṭhara*), in the northern division, xiv. 28; dwellers in the sky (*divishṭha*), in the north-east division, xiv. 31. On xiv. 22, Albēruṇī says "Khasṭha, i. e. people who are born from the trees, hanging on them by the navel-strings."

Smaśrudhara, a people in the south-east division, xiv. 9.

Sōṇa, a river; misc. ref., v. 65; xvi. 1, 9.

spirits, the city of (*bhūta-pura*), in the northern division, xiv. 27.

Sripārvata, a mountain; misc. ref., xvi. 3.

Srughna, a town or country, misc. ref., xvi. 21. Gen. Sir Alexander Cunningham has identified it with the *Su-lu-k'in-na* of Hiuen Tsiang, and the modern Sugh near Thāṭsar (*Anc. Geogr. of India*, p. 345).

strī-rājya, the kingdom of women, i. e. the amazons, in the north-west division, xiv. 22; misc. ref., xvi. 6. See under 'amazons.'

Sūdras, placed in the south-west division, xiv. 18.

Suhma, a people in the eastern division, xiv. 5; misc. ref., v. 37; xvi. 1.

Sukti, a place or people; the Sukti lord (*Sukty-adhipa*), misc. ref., iv. 24.

~~Sūlika~~, a people in the north-west division, xiv. 23; misc. ref., ix. 15, 21; x. 7; xvi. 35; but perhaps the correct reading is Mūlika. In his text of ix. 15, Kern gives Sūlika, with the palatal aspirate; but in his translation he gives Sūlika, with the dental aspirate, and adds the note that "this seems to be the preferable spelling." See also 'Saulika.'

sunrise, the mountain of (*udaya-giri*), in the eastern division, xiv. 7.

sunset, the mountain of (*asta-giri*), in the western division, xiv. 20.

supernatural people and places; the city of spirits (*bhūta-pura*), in the northern division, xiv. 27;—demons with matted hair (*jaṭ-āsura*), in the north-east division, xiv. 30;—the grove of spirits (*vasu-vana*), in the north-east division, xiv. 31;—Gandharvas, or the heavenly choristers, in the north-east division, xiv. 31; misc. ref., xiii. 8;—dwellers in the sky (*khasṭha*), in the north-west division, xiv. 22;—dwellers in the sky (*divishṭha*), in the north-east division, xiv. 31;—roamers in the sky (*khaṭhara*), in the northern division, xiv. 28.

Sūrasēna (v. l. Sūrasēna), a people in the middle country, xiv. 3; misc. ref., v. 35, 69; ix. 17; xvii. 13, 22; lxix. 26;—the lord of the Sūrasēnas (*Sūrasēna-pati*), misc. ref., xi. 54. See also 'Sūrasēnaka.' An inscription of the Sūrasēnas has been published in *Ind. Ant.* Vol. X. p. 34; the name occurs as Sūrasēna there, and also (as a proper name) in one of the Nāpāl inscriptions (*Gupta Inscriptions*, Introd. p. 180).

Sūrasēnaka, a people; the king of the Sūrasēnakas (*Sūrasēnaka-nṛipa*), misc. ref., ix. 11. See also 'Sūrasēna.'

Surāshṭra, a country, the modern Kāthiāwād, and the people of it, in the south-west division, xiv. 19; pearls are obtained there, lxxxi. 2, 4; other misc. ref., iv. 22; v. 79; x. 6; lxix. 11. See also 'Saurāshṭra.' The base 'Surāshṭra' occurs in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109); in the Junāgaḍh inscription of Rudradāman (*Ind. Ant.* Vol. VII. p. 262); and in line 9 of the Junāgaḍh inscription of Skandagupta (*Gupta Inscriptions*, p. 59): but line 8 of the latter record shews that the customary expression was Surashṭrāḥ (nom. pl.), 'the Surāshṭra countries.'

Sūrpa, a mountain in the southern division, xiv. 14.

suvarṇa-bhū, the region of gold, in the north-east division, xiv. 31. Below his translation, Kern gives the note—"in all likelihood a mythical land; with Ptolemy it is called *Chryse* (cf. Lassen, *Altort.* iii. 242), which is not to be confounded with the real

- island and peninsula *Ohryse*. The latter is held to be Malakka; the Golden Island, however, the existence of which is denied by Lassen (*Alt. iii.* 247), but sufficiently attested not only by the Greeks, but also in the *Kathāsarisāgara* (x. 54, 99; 56, 62; 57, 72; xviii. 123, 110), cannot be but Sumatra, including, perhaps, Java. Cf. *Rāmāyana*, 40, 30 (ed. Bombay)."
- Suvāstu, a place or country, misc. ref., xxxii. 19. Can it denote the Swāt territory?
- Suvīra, a people; misc. ref., v. 79. See also 'Sauvīra, Sauvīraka, and Sindhu-Sauvīra.'
- śva-mukha, a dog-faced people, in the northern division, xiv. 25.
- śvēta, a white people; misc. ref., xvi. 38. See also 'sita,' and under 'Hūna.'
- swamps or marshes (*palōla*), in the north-east division, xiv. 30.
- Syāmāka, a people in the northern division, xiv. 28.
- Takshaśīla, the inhabitants of Takshaśīlā, *q. v.*, in the northern division, xiv. 26; misc. ref., xvi. 26.
- Takshaśīlā, a city; misc. ref., x. 8. See also 'Takshaśīla.' The place is the well-known *Tavila* of the Greek writers. And it was one of the principal seats of Aśōka's power (*Ind. Ant.* Vol. XX. p. 247). Albérūnī says "Takshaśīla, *i. e.* Mārīkala." Mārīkala seems to be the same with Mārīgala, in connection with which he speaks of "the country between Bardarī and Mārīgala," and of "the country Nīrahara, behind Mārīgala" (*India*, Translation, Vol. II. p. 8).
- Tāla, a people in the north-west division, xiv. 22. Albérūnī gives "Tālahala," — not "Tālas and Halas," as given by Kern, from the commentary, I suppose. There was an ancient town named Talāpura or Tālāpura in the neighbourhood of Nirmaṇḍ in the Pañjāb (*Gupta Inscriptions*, p. 290).
- Tālikāṭa (*v. l.* Tāpitaṭa), in the southern division, xiv. 11. Tālikōt in the Bijāpur District suggests itself; but it is hardly possible that the place can be so ancient.
- Tāmaliptī, a city; misc. ref., x. 14. It seems to be the *Tan-mo-li-ti* of Hiuen Tsiang, which has been identified with Tamluk on the Selai, just above its junction with the Hughli (*Buddh. Rec. West. World*, Vol. II. p. 200, and note 36). See also 'Tāmaliptika.' Tāmaliptika, (*v. l.* Tāmalipta and Tāmaliptaka), the inhabitants of Tāmaliptī, *q. v.*, in the eastern division, xiv. 7.
- Tāmrāparṇī, in the southern division, xiv. 16; pearls are obtained there, lxxxi. 2, 3. It is not clear whether the reference is to a river, said to be noted for its pearls, rising in Malaya, or to Ceylon, which was known as Tāmrāparṇī (whence 'Taprobane') in the days of Aśōka (*Ind. Ant.* Vol. XX. pp. 239, 240, 249).
- Taṅgaṇa (*v. l.* Taṅkaṇa, *q. v.*), a people in the north-east division, xiv. 29; misc. ref., ix. 17; x. 12; xvi. 6; xxxii. 15.
- Taṅkaṇa, a country in the southern division, xiv. 12; misc. ref., xvii. 25. A country named Taṅka is mentioned in the Daśavatāra cave inscription at Ellōrā (*Cave-Temple Inscriptions*, p. 94, text line 10). See also 'Taṅgaṇa.'
- Tāpī, the river Taptī; misc. ref., perhaps an interpolation, xvi. 12. The name occurs in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 100). The *v. l.* for Tālikāṭa, *q. v.*, would give a reference to the banks of the Tāpī.
- Tārakshiti, a (?) country, in the western division, xiv. 21.
- throats; high-throated people (*ūrdhvakaṇṭha*) in the south-east division, xiv. 8. Also see 'necks.'
- timīṅgildāsana, 'a whale-eating people,' in the southern division, xiv. 16.
- Trigarta, the people of Trigarta, *q. v.*; misc. ref., x. 11; xvi. 22; xvii. 16. Also Traigartaka, misc. ref., iv. 24.
- Trigarta, a country in the northern division, xiv. 25; misc. ref., ix. 19. See also 'Traigarta.' Trigarta is mentioned in the Chāmbā grant (*Ind. Ant.* Vol. XVII. p. 8).
- trīṅstra, 'three-eyed people,' in the north-east division, xiv. 31.
- Tripura, a city; misc. ref., v. 39. See also 'Tripurī.'
- Tripurī, a city in the south-east division, xiv. 9. See also 'Tripura.' There can be little doubt, if any, that it is the Tripurī, — the modern Tēwar near Jabalpur, — of the Kalachuris of Central India.



Tukhâra, a people in the north-west division, xiv. 22; misc. ref., xvi. 6. In the latter passage, Kern translates the word by "Tocharians."

Tumbavana, a forest in the southern division, xiv. 15.

turagânana, 'horse-faced people,' in the northern division, xiv. 25. See also 'asva-mukha, and asvavadana.'

udayagiri, 'the mountain of sunrise,' in the eastern division, xiv. 7.

Uddêhika, (v. l. Audêhika and Auddêhika), a people in the middle country, xiv. 3. Albêrûnî says, "Uddêhika, near Bazâna." Bazâna, which name is marked by the translator, in the index, with a query, is said by Albêrûnî (*India*, Translation, Vol. I. p. 202) to be twenty-eight *farsakhs* (one *farsakh* = four miles, *id.* p. 200) in a south-westerly direction from Kanauj. He also says that Bazâna is the capital of Gujarât, and "is called *Nârâyan* by our people." And he places Aphilwâd sixty *farsakhs* to the south-west of Bazâna (*id.* p. 205).

Udîchya, the people of the north; misc. ref., xvi. 21. Compare *udîchîpatha* as a name of Northern India, *ante*, Vol. XVII. p. 312.

Udra (v. l., perhaps, Ôdra or Andra), a country, the modern Orissa, and the people of it, in the eastern division, xiv. 6; misc. ref., v. 35; xvi. 1; xvii. 25. Also see 'Andra, and Ôdra.'

Udumbara, a people; misc. ref., v. 40; xvi. 3. See also 'Audumbara.'

Ujjayani, the modern Ujjain; misc. ref., x. 15; xii. 14; lxix. 30. See also 'Anjayanika, and Avanti.' In the Prâkṛit form of Ujêni, the name appears in one of the Nâsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 101), and is also carried back to the third century B. C. by one of the edicts of Aśôka (*Ind. Ant.* Vol. XIX. pp. 85, 96).

Ujjihâna, a people in the middle country, xiv. 2.

Upajyôtishâ, (v. l. Aupajyautishâ), a people in the middle country, xiv. 3.

Upavânga, a country in the south-east division, xiv. 8. Kern translates the name by "Vaṅga minor."

urâhvakanîha, 'high-throated people,' in the south-east division, xiv. 8.

Uśînara, a people; misc. ref., iv. 22; xvi. 26. See also 'Ausînara.'

Utkala, a people in the eastern division, xiv. 7.

Utkala is always explained as denoting Orissa. *uttarâpatha*, a customary name for Northern India, misc. ref., ix. 41. See also 'Âryâvarta,' and contrast '*dakshîṇâpatha*.' Occasionally *udîchîpatha* occurs in place of the more customary and technical *uttarâpatha*. The Western Chalukya records speak of Harshavardhana of Kanauj as "the lord of all the *uttarâpatha* or region of the north" (e. g. *Ind. Ant.* Vol. VI. p. 87).

Vaḍavâmmukha, in the south-west division, xiv. 17. The name means 'the mare's mouth,' which is the entrance to the lower regions at the south pole, where the submarine fire is. Below his translation Kern remarks — "in the astronomical Siddhântas Vaḍavâmmukha is the supposed abode of the dead at the South Pole."

Vâhlika, Vâhlîka, a country, and an inhabitant of it; misc. ref., v. 80; ix. 10. See also 'Bâhlika, Bâhlîka.' The name of Balkh seems to be derived from this word. But the statement, in the Mēharaulî inscription (*Gupta Inscriptions*, p. 141), that the emperor Chandra crossed the seven mouths of the Indus and then conquered the Vâhlikas, tends to locate the tribe, for that period, far to the south of Balkh.

Vaidarbha, the people of Vidarbha, q. v.; misc. ref., ix. 27.

Vaidêha, the people of Vidêha, q. v.; misc. ref., xxxii. 22.

Vaidêhaka, the people of Vidêha, q. v.; misc. ref., ix. 13, 21; xvi. 16.

vaidûrya, the place or places where beryl-stones are found, in the southern division, xiv. 14.

Vaiśyas, placed in the western division, xiv. 21.

Vanavâsi, in the southern division, xiv. 12; misc. ref., ix. 15; xvi. 6. It is the modern Banavâsi in the North Kanara District, above the Ghauts. Albêrûnî says "Vanavâsi on the coast." And Rashîdu-d Dîn (Elliot's *History of India*, Vol. I. p. 58) says "Banavâs on the shore of the sea." It seems to be some similar wrong information that led the Greek writers to speak of *Buzantion*, — which appears to represent *Vaijayanti*, another ancient name of Banavâsi, — as a sea-side mart.



*vanauṅga*, the collection of forests, in the western division, xiv. 20.

Vaṅga, a country, and the people of it, in the south-east division, xiv. 8; misc. ref., v. 72, 73, 79; ix. 10; x. 14; xvi. 1; xvii. 18, 22; xxxii. 15. See also 'Vāṅga, and Upavaṅga.' The Vaṅga countries (*Vaṅgēśhu*; loc. plur.) are mentioned in the Mēharaulī inscription of the emperor Chandra (*Gupta Inscriptions*, p. 141).

Vāṅga, a variant of Vaṅga, *q. v.*; misc. ref., xi. 60.

Vardhamāna, a city or country, in the eastern division, xiv. 7; misc. ref., xvi. 3; lxxix. 21; xciv. 2. It is the modern Bardwān in Bengal.

Vasāti (*v. l.* Vaśāti), in the northern division, xiv. 25; misc. ref., xvii. 19.

Vasumat, a mountain, in the northern division, xiv. 24.

*vasuvana*, 'the forest of Vasus or spirits,' in the north-east division; xiv. 31.

Vāṭadhāna, a people in the northern division, xiv. 26; misc. ref., xvi. 22. The text of xvi. 22 shews that the name is Vāṭadhāna. But on xiv. 26 Alberūnī gives "Dāsēra; Kavāṭadhāna," instead of "Dāsēra and Vāṭadhāna." Monier-Williams says that, in addition to being the name of a degraded tribe, the word means 'the descendant of an outcaste Brāhmaṇ by a Brāhmaṇ female.'

Vatsa, a people in the middle country, xiv. 2; and in the south-east division, xiv. 8; — misc. ref., x. 5; xvii. 18, 22.

Vēdasmṛitī, a river; misc. ref., xvi. 32.

Vellūra, a town in the southern division, xiv. 14. It is, undoubtedly, the well-known Verūl, Yerulā, Ellūrā, or Ellōrā, in the Nizām's Dominions, where the cave-temples are. The place is also mentioned, as Vallūra (for Vellūra), in the inscription at the Buddhist *vihāra*, known as the Ghaṭōtkacha cave, near Gulwādā in the neighbourhood of Ajantā (*Archæol. Surv. West. Ind.* Vol. IV. pp. 139, 140); and as Valūraka, or probably more correctly Vallūraka (for Vellūraka), in three Buddhist inscriptions at Kārlē (*Archæol. Surv. West. Ind.* Vol. IV. pp. 101, 108, 113: as regards the first of these records, I differ from the published translation, and take the record to mean that the village of Karaūka was granted to some

members of the community of ascetics "whose permanent abode was in the cave-temples at Vallūraka," and who had come to pass the rainy season at Kārlē; the other two records, however, seem to mean that a branch of the *saṅgha* from Vallūraka ultimately settled at Kārlē, and gave its name to one or more of the caves there: there seems no foundation for the suggestion, *ibid.* p. 101, note 1, that Vallūraka was the ancient name of Kārlē itself). Under the Sanskritised name of Ēlāpura, the place is also mentioned in connection with the Rāshtrakūṭa king Kṛishṇa I., for whom the "Kailāsa temple" was constructed there (*Ind. Ant.* Vol. XII. p. 228).

Vēṇā, a river in the southern division, xiv. 12; — diamonds are obtained there, lxxx. 6; misc. ref. iv. 26; xvi. 9.

Vēṇumati, a river in the north-west division, xiv. 23. Alberūnī says, "Vēṇumatī (?), *i. e.* Tirmidh."

Vētravati, a river; misc. ref., xvi. 9.

Vidarbha, a country in the south-east division, xiv. 8. See also 'Vaidarbha.' Vidarbha is mentioned in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109).

Vidēha, a country, and the people of it; misc. ref., v. 41, 71; xvi. 11. See also 'Vaidēha, and Vaidēhaka.'

Vidiśā; misc. ref., xvi. 32. Monier-Williams gives the word as denoting (1) the capital of the district of Daśārṇā, and (2) a river in Mālwa.

Vidyādhara, a class of supernatural beings; misc. ref., ix. 27. Kern translates by "the inhabitants of Fairy-land;" and identifies them with the Teutonic "elves."

Vindhya mountains; "the inhabitants of the recesses of the Vindhyas," or the people dwelling near the boundaries or at the end of the Vindhyas (*Vindhy-ānta-vāsinaḥ*), in the south-east division, xiv. 9; — the forests of the Vindhyas (*Vindhy-āntavā*), xvi. 3; — the range spoken of as one of the breasts of the earth, the other being the Himavat mountains, xliii. 35; — misc. ref., xii. 6; xvi. 10, 12 (perhaps an interpolation); lxix. 30. The Vindhya mountains are mentioned in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109). In other epigraphic passages, they are mentioned as one of

- the breasts of the earth, the other being the Sahyaran range (*Gupta Inscriptions*, p. 184); as constituting both the breasts (*id.* p. 185); and as extending up to, and including, the Nâgârjuni Hill in the Gayâ District (*id.* pp. 227, 228).
- Vipâsâ, a river; misc. ref., xvi. 21.
- Virâta, a country; misc. ref. (perhaps an interpolation), xvi. 12. Virâtakote, 'the fort of Virâta,' was a name of Hângal in the Dhâr-wâr District.
- Viṭaka, a people; misc. ref., xvi. 2. In his translation Kern adds the note, which perhaps includes the Mēkalas and the Kirâtas, — "These are the same tribes who by a synonymous term are called Lampâkas and Utsavasankētas; they are said to scorn the institution of matrimony, and to form only temporal engagements, lasting for the time of a festival."
- Vitastâ, the river Jhêlam; misc. ref., xvi. 27.
- Vokkâna, a people in the western division, xiv. 20; misc. ref., xvi. 35.
- Vṛishabhadvaja, a mountain in the eastern division, xiv. 5.
- vṛishadvîpa, 'the island of bulls,' in the south-east division, xiv. 9.
- vyâghramukha, 'a tiger-faced people,' in the eastern division, xiv. 5.
- vyâlagrîva, 'a people with serpents' necks,' in the south-east division, xiv. 9.
- whales, eaters of (*timingil-âsana*), in the southern division, xiv. 16.
- white people (*gaudaka*) in the eastern division, xiv. 7; misc. ref. to white people (*śvēta*) or to White Hûnas (*śvēta-Hûna*), xvi. 38, — but see under 'Hûna.'
- women; the kingdom of women, *i. e.* the country of the amazons (*strî-râjya*), in the north-west division, xiv. 22; — a people with the faces of women (*nârî-mukha*), in the south-west division, xiv. 17.
- Yamunâ, the river Jamnâ; misc. ref., v. 37; xvi. 2; — mentioned as the daughter of the sun (*divâkara-sutâ*), xliii. 32; — the region between the Gaṅga and the Yamunâ (*Gaṅgâ-Yamun-ântarâla*), misc. ref., lxix. 26. See also 'Yâmuna.'
- Yâmuna, the people living near the Yamunâ, *q. v.*, in the middle country, xiv. 2, and in the northern division, xiv. 25. In xiv. 2, Kern translates "those who dwell along the banks of the Jamnâ;" and in xiv. 25, "those who live near the sources of the Jamnâ." On xiv. 2, Albêrûnî says "the valley of the Yamunâ;" but on xiv. 25, "Yâmuna, *i. e.* a kind of Greeks," — evidently confusing Yâmuna with Yavana.
- Yasôvati, a city in the northern division, xiv. 28. Below his translation, Kern notes that it is "a mythical city of the Elves."
- Yaudhêya, a people in the northern division, xiv. 28; misc. ref., iv. 25; v. 40, 67, 75; xvi. 22; xvii. 19. See also 'Yaudhêyaka.' The Yaudhêyas are mentioned in the Junâgaḍh inscription of Rudradâman (*Ind. Ant.* Vol. VII. p. 262), and in the Allahâbâd inscription of Samudragupta (*Gupta Inscriptions*, p. 14); and there is a fragmentary inscription of some leader of the tribe at Bijayagaḍh (*id.* p. 251).
- Yaudhêyaka, another form of Yaudhêya, *q. v.*; misc. ref., xi. 59; — the king of the Yaudhêyakas (*Yaudhêyaka-nṛipa*), misc. ref., ix. 11.
- Yavana, a people in the south-west division, xiv. 18; misc. ref., iv. 22; v. 78, 80; ix. 21, 35; x. 6, 15, 18; xiii. 9; xvi. 1; xviii. 6; — the Yavanas spoken of as Mlêchchhas (*Mlêchchhâ hi Yavanâh*), ii. 15 (see also under 'Mlêchchha'). In ii. 15 and xvi. 1, Kern translates the word *Yavana* by "the Greeks;" and the first of these two passages mentions the flourishing state of astronomy among the Yavanas. On xiv. 18, Albêrûnî says "Yavana, *i. e.* the Greeks." And McCrindle gives the following note (*Invasion of India by Alexander the Great*, p. 122, note 1), to explain the derivation of the word:—"The name of Ion, the eponymous ancestor of the Ionians, had originally the digamma, and hence was written as Ivon. The Hebrew transcription of this digammated form is *Javan*, the name by which *Greece* is designated in the Bible. The Sanskrit transcription is *Yavana*, the name applied in Indian works to Ionians or Greeks and foreigners generally." The thirteenth rock edict of Aśoka speaks of the Yônas, *i. e.* Yavanas (*Ind. Ant.* Vol. XX. pp. 239, 240, 247); and it describes Antiochus II. of Syria, as a Yôna, *i. e.* Yavana, king (*ibid.* pp. 239, 240, 241, 242). The

Yavanas, as a tribe, are mentioned in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109); and several individual Yavanas are mentioned in the same series of records (*ibid.* pp. 90, 91, 93, 94, 95, 115). And the Junâgaḍh inscription of Rudradâman speaks of a Yavana prince or king named Tushaspha, apparently as a contemporary of Aśoka (*Ind. Ant.* Vol. VII. p. 260, text line 8; from an inspection of the

original stone, I take the reading to be *Aśokasya Mauryasya=āntā Yavana-rājēna Tushasphēn=ādhishtāya &c.*) Like the Kāmbōjas and the Pahlavas, the Yavanas are located by Varāhamihira too much towards the south; unless the reference is simply to some large settlement of them in the neighbourhood of Nāsik. Yugaṁdhara, a people; misc. ref., xxxii. 19.

## MISCELLANEA.

## FOLK-ETYMOLOGY OF PLACE-NAMES IN THE SANDOWAY DISTRICT, BURMA.

Extract from a diary kept by the *Myō, Sh.* of Sandoway shewing the popular etymology of place names in the Padé Circle of the Sandoway townships. In all four cases it can be shewn that the etymology is false:—

In ancient times there lived near the source of the Padé River a *put'e*,<sup>2</sup> who had a daughter. The girl was amusing herself by fishing in the stream, when she was suddenly swept down it by

a torrent, such as commonly rushes down the hill sides in the rains. There was no one to help, and so she was drowned. Her last words were *amè lè*,<sup>3</sup> and hence the streamlet is thereabouts named Mèwa, whence also a neighbouring village took its name.

Lower down are two villages, Yetbè, and Palaing<sup>3</sup>. These took their names from the *yetbè*<sup>4</sup> and *palaing<sup>5</sup>*, with which the girl had been fishing, and which were found on the banks at these spots. B. HOUGHTON.

## NOTES AND QUERIES.

## ORDEAL IN MODERN INDIAN LIFE.

Lately a pair of boots belonging to me disappeared in a suspicious manner. The servants had been quarrelling, and it was pretty evident that one of them had made away with the boots in order to spite the man in charge. They decided to take oath among themselves to find out the culprit. The servants implicated were the coachman, the cook, the *bhistā*, the *khdismān*, the bearer, a *khdmatgār*, and a *chuprāsī*, all Musalmāns; a *chuprāsī*, a *sais*, two *pankhāwālās*, all Hindus; and a *mehṭur*.

I watched the proceedings. Firstly, real holy water (*gangdjal*) from Hardwār was produced in a medicine bottle (!) and uncorked. This the Hindus in turn solemnly held in both hands, while they repeated, each in his own fashion, an oath which ran somewhat thus:—"May my eyes go blind, and my body break out, etc., if I stole those boots!" The bottle was then lifted above the head by both hands in the usual form of salutation. There was no doubt as to the holy water. It belonged to one of the *pankhāwālās*, who was

by caste a Thākur from Faizābād in Oudh, and had brought it himself in the medicine bottle from Hardwār.

The *mehtar* then essayed to take up the holy water, but was not permitted to touch the bottle; so he produced his three children,—a son, a daughter and a child in arms. He successively touched their heads and swore to the above effect.

All the Musalmāns then swore on the *Qur'ān* that none of them were guilty.

In the end the *khdismān* came to me, and said they had all sworn to innocence. There was no gainsaying that, but one of them was, in their own opinion, guilty nevertheless, and so they had decided to divide the cost of the boots amongst themselves, as a general punishment for failing to detect the culprit between them! In this every one acquiesced, and that ended the matter to every one's satisfaction, except the master's, who lost a comfortable pair of boots.

R. C. TEMPLE.

Rangoon, March 1893.

<sup>1</sup> Township officer.

<sup>2</sup> Merchant, wealthy man.

<sup>3</sup> "My mother!" common expression of astonishment and trouble.

<sup>4</sup> A fishing instrument.

<sup>5</sup> A basket.

## BOOK NOTICE.

SANTAL FOLKTALES. Translated from the Santālī by A. Campbell, Free Church of Scotland, Santal Mission, Manbhoom. Santal Mission Press, Pokhuria.

Any fresh collection of Indian folktales is welcome, and in particular one made among primitive isolated races like the Santāls, who may be expected to be in a great measure unaffected by Hindu influence, and among whom we know that some really original folklore undoubtedly exists. There is, for instance, the remarkable legend of their creation from a goose which is probably of a totemistic character.<sup>1</sup>

I must admit, however, that Dr. Campbell's collection is somewhat disappointing. Nor has he, I venture to think, gone quite in the proper way of collecting. Many of these tales display, as may be easily shewn, undoubted traces of foreign influence: and this being the case, before we can satisfactorily classify them, it is absolutely necessary to know by whom and under what circumstances they were told and recorded. It would then be, perhaps, possible to trace the source by which much undoubtedly foreign folklore has come to be included among them. But on this point Dr. Campbell vouchsafes absolutely no information whatever. It would again not have been a difficult task to suggest some of the analogies and parallels to other collections which appear throughout this collection.

The first story, "The Magic Lamp," is an undoubted variant of our old friend Aladdin of the "Arabian Nights," which is not part of the original recension, and has probably reached India in quite recent years from Western sources. In the second tale, "Jhorea and Jhore," we have several of the familiar drolls known in Northern India as "The Wiles of Shēkh Chilli." Many of these, according to Mr. Jacobs, form the basis of our Joe Miller. In the third tale, "The Boy and his Stepmother," we have the familiar type of the cruel stepmother and her stepson, which in India often takes the form of the malicious *saut* or co-wife, who appears later on in "Sit and Bosont." In this third tale it is mixed up with the "Faithful Animal" cycle, which, in this case, is represented by the protecting cow—a legitimate descendant of the Kāmadhēnu of Hindu mythology. Here, too, we have a well-known incident of the lover who finds the golden hair of the princess floating down the stream. The common Northern India version of this is given by Mr. Mark Thornhill in the "Princess with the Golden Hair" and in Major Temple's "Wonderful Ring."<sup>2</sup>

In the fifth tale, "Kara and Guja," we have another well-known incident popular all over

Northern India of the demon who chews grains of iron and is killed by the hero, while the rascally Dōm or Dhōbi takes all the credit. Next follows "The King and His Inquisitive Queen," which corresponds perfectly with the well-known story in the Introduction of the "Arabian Nights," where the *deus ex machina*, who warns the merchant, that he is a fool not to thrash his wife, is a cock: here it is a he-goat. Then comes "The Story of Bitarām." Bittā, Dr. Campbell may be glad to know, is good Hindi, as well as Santālī, for a span, and the story of Bittarām, who is known as Bittan all over Northern India, is the Oriental representative of one of the most delightful of Grimm's *Household Tales* (No. 27), "Thumbling." The only difference is that the Santālī Hop-o-my-Thumb is more of an imp than the touching creation of the German fancy, in which, too, we find the charming parental tenderness for the dear little creature which we miss in the Eastern form of the tale. "The Story of the Tiger" is our old friend the fox, who acts as arbitrator and induces the tiger to go back to his cage to shew how he managed to come out. In "Lipi and Lapra" we have the well-known idea of the clever youngest son who gets the better of his brothers, and "Gumda the Hero" is of the Munchausen type. In Upper India it appears in the form of the "Wrestler of the East and the West."

Perhaps the most original and characteristic of these stories are those about animals. A good one describes the dilemma of the man who had to arbitrate daily between the tiger and the lizard: and here, too, we come across the stupid, old tiger who allows his tail to be fried, who takes people about on his back, and is swindled by the crane who takes one year the root crop and in the next the leaves, of which we have a German version in Grimm. In the "Seven Brothers and their Sister" we have the old superstition of human sacrifice at the foundation of buildings, on which Dr. Campbell might have given an interesting note.

It will thus be seen that, to the student of comparative folklore, there is much of interest in this collection. We can only express the hope that in another series Dr. Campbell will give us more of the really indigenous folktales, and ruthlessly discard those which are obviously of foreign origin: and he would do more justice to his work if he would send it outequipped with analysis, notes and illustrations of parallel plots and incidents, without which any collection of folklore, intended for serious students, is of comparatively little value.

W. CROOKE.

<sup>1</sup> Dalton *Descriptive Ethnology*, p. 209 ff.

<sup>2</sup> *Indian Fairy Tales*, p. 86.

<sup>3</sup> *Wideawake Stories*, p. 201.

## NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, I. C. S.

(Continued from p. 129.)

IT may be useful to give a somewhat fuller account of these works than has been given in the *Modern Vernacular Literature of Hindūstān*.

(1) **Rām Lalā Nahachhū.** Twenty verses of four lines each in *Sôhar-chhand*, consisting of 16 syllables and 22 *mātras*. A short poem, celebrating the ceremonial touching of Rāma's nails before his investiture with the sacred thread. This ceremony will be found described in *Bihār Peasant Life*, § 1314. A good commentary by Paṇḍit Bandan Pāṭhak, which has been printed at the Khadg Bilās Press, Bānkīpur.

The two opening verses may be taken as a sample of the style and metre—

Ādi Sārādā, Gaṇapati, Gauri mandāia hō |  
 Rāma-Lalā kara nahachhū gāi sunāia hō ||  
 Jehi gāē sidhi hōi parama-nidhi pāia hō |  
 Kōṭi janama kara pātaka dūri so jāia hō || 1 ||  
 Kōṭinā bājana bājahiṇ Daśaratha kē grīha hō |  
 Dēva-lōka saba dēkhahiṇ ānanda ati hīa hō ||  
 Nagara sohāwana lāgata barani na jātai hō |  
 Kausalyā kē karakhā na hridaya samātai hō || 2 ||

First revere I Sārādā, Gaṇēśa and Gauri, and then sing I the nail-touching of the sweet child<sup>1</sup> Rāma. Ho who singeth it gaineth perfect knowledge and the supreme treasure, and the sins accumulated through countless transmigrations leave him for ever (1).

Myriads of musical instruments sound in Daśaratha's house. The Gods look on rejoicing in their hearts. The city of Oudh seemeth so beautiful that tongue cannot describe it; and the bliss of Kausalyā cannot be contained in her heart (2).

(2) **Vairāgya-Sandīpani** (usually spelled 'dīpinī') or 'the Kindling of Continence,' or 'of Devotion' (as contrasted with the common expression *kāmāgnī-s*, the kindling the fire of love, exciting sexual desire). In three *pralāṇa* or lectures, with an introductory invocation. In verse 7, the poet himself calls the work *Birāgya-Sandīpinī*. A good Commentary by Bandan Pāṭhak, with gloss by Mahādēv Pur'sād, Khadg Bilās Press, Bānkīpur. The contents are described by the names of the various lectures, as follows:—

Invocation I., 1—7.

Prakāśa I., *Sant-Smābhāp-barnan*, an account of the true nature of a holy man. I, 7—33. Metre *Dohā*, *Sōraṭhā* and *Champū*.

Prakāśa II., *Sant-mahimā-barnan*, an account of the true greatness of a holy man. II, 1—9. Metre, as above.

Prakāśa III., *Sānti-barnan*, an account of the true Peace. III., 1—20. Metre, as above.

The work is principally composed of short sententious verses. The following may be taken as examples of the language:—

I, 5. Tulasi, yaha tann khēla hai,  
 Mana vacha karma kisāna |  
 Pāpa punga dūai bīja haiṇ,  
 Buraī so lamai nīlāna ||  
 III, 1. Rāini ko bhūkhana indū hai,  
 Dīnasa ko bhūkhana bhāna |

<sup>1</sup> Lalā = lāl, a darling.



*Dāsa ko bhūkhana bhakti haiñ,  
 Bhakti ko bhūkhana jñāna || 1 ||  
 Jñāna ko bhūkhana dhyāna hai,  
 Dhyāna ko bhūkhana tyāga |  
 Tyāga ko bhūkhana śānti-pada,  
 Tulasī, amala adāga || 2 ||*

I have noted two verses of the *Vairāgya Sandīpinī*, which are repeated in other works of the poet:—viz., *Bai. I, I*. This occurs in *Dōhāvalī* (1) and *Sat'sai* (I, 2). *Bai. I, 15*. = *Dōhāvalī* (38) and *Sat'sai I, 107*.

The poem being a short one, and containing much of interest to the student of comparative religion, I here give a translation of the whole.

#### I.—Invocation.

*Dōhā*, — On the left of Rāma<sup>2</sup> sitteth Sītā and on his right Lakshmana : meditation on him thus is ever propitious, and is, O Tul'sī, to thee thy wishing-tree (1). Tul'sī, the darkness of the delusions of this world is not wiped away by the virtue of ten million holy deeds : for the lotus of thy heart will ne'er expand, till the sun of the Lord (himself descended from the sun) shineth upon it (2). He heareth without ears, and seeth without eyes. Without a tongue doth he taste. No nose hath he, and yet he smelleth ; and no body hath he, yet he feeleth (3). *Sōraṭhā* — Unborn is he. He alone existeth ; his form cannot be comprehended. Utterly free is he of quality, of Māyā (illusion)<sup>3</sup> is he the Lord, and for the sake of his servants did he take unto himself the form of man (4). *Dōhā*, — Tul'sī, this body of thine suffereth. It ever suffereth the threefold woe.<sup>4</sup> It obtaineth not peace, till, by the Lord's might, it reacheth the stage of peace (5). Thy body is a field, thy mind, thy words, thine actions, are the husbandmen. Two seeds are there, Sin and Holiness. As thou sowest, so wilt thou reap (6). This book, the 'Kindling of Devotion' containeth the marrow of all knowledge. It giveth the teaching of the Vēdas and Purānas, and the wisdom of all holy books (7).

#### II.—The Nature of the Holy.

*Dōhā*, — Simple are his syllables, simple his language. But, though simple, know thou that they are full of meaning. Tul'sī, simple is the Holy, and thus mayst thou recognise him (8). *Chaupāī*, — Unimpassioned is he, but giving happiness to all. Just and self-restrained ever singing the praises of the Lord. Ever enlightening the souls of the ignorant, and ever for this purpose wandering from place to place (9). *Dōhā*, — Such men are only here and there. Blessed is the land where many Holy dwell. Ever devoted to helping others, ever devoted to the supreme goal, in love<sup>5</sup> working out their lives (10). Whether he shutteth the door of his mouth, or whether he speaketh the truth,<sup>6</sup> in this world is the Holy man ever discreet (11). When he speaketh, it is with discretion, and full of his own sweet nature : nor ever placeth he his foot on the way which leadeth to pain or angry words (12). He showeth enmity to no man, to no man showeth he over-friendship. Tul'sī! this is the religion of the Holy, ever to speak with even justice (13). *Chaupāī*, — Very true is he to the One, over keeping his members in subjection. His thoughts dwell on no one but the Lord. For he knoweth in his heart that this world is but a mirage. Tul'sī, by these marks dost thou know him (14).

<sup>2</sup> Rāma is, throughout Tul'sī Dās's philosophy, the equivalent of the *Īvara* of Rāmānuja's Vēdāntic system; I hence translate the word for the future as 'the Lord.' Vide post, the remarks on the *Sat'sai*.

<sup>3</sup> Here the poet adopts the language of Śaṅkara Āchārya.

<sup>4</sup> Woe is of three kinds, those from within the body (as disease, &c.), those from God (as a lightning stroke, &c.) and external (as from wild beasts, or serpents). Cf. *Sāṅkhya Kārikā*, I.

<sup>5</sup> I take the reading *prīti* not *vṛitti*.

<sup>6</sup> i. e., even when speaking the truth, he speaks kindly.

<sup>6</sup> *Jathā artha* equal to *yathārtha*.



*Dôhâ*, — One trust, one strength, one hope, one faith.<sup>8</sup> As the *châtak*-bird longeth for a rain-cloud in the season of *Swâtî*, so longeth he for the Lord (15). He hath no anger nor fault,<sup>9</sup> and is a ship wherein to cross the ocean of existence. He hath abandoned desire, and hath betaken himself to humility and content (16). He betaketh himself to humility; He endureth all things; with heart and mouth, he ever calleth on the name of the Lord. So dwelleth the Holy man, and so doeth he (17). Those who dwell by him, he maketh like unto himself; while the wicked man giveth his soul twofold<sup>10</sup> sorrow. Saith Tul'sî, the Holy man is like Mount Malaya, but without its fault<sup>11</sup> (18). Gentle are the words of the Holy man, falling like nectar on the ear. When the hard heart heareth them, it becometh wax (19). They beget the happiness of comprehending The Supreme;<sup>12</sup> they lift and carry away the errors of this world, and in the heart they are (sharp arrows) piercing sin (20). Cooling are they like unto the beams of the moon. Ten million fevers do they cure in the soul of him on whose ears they fall (21). *Chaupâî*, — They destroy every thorn of sin and sorrow. Like the sun do they clear away the darkness of error. O Tul'sî, so excellent is the pious man that the Scriptures declare that the ocean of his virtue is fathomless (22). *Dôhâ*, — Not by deed, not by thought, not by word doth he ever give pain to any one. Yea, he is such because the Lord dwelleth in him on this earth<sup>13</sup> (23). When thou seest the face of a Holy man, thy sin abandoneth thee. When thou touchest him thy deeds<sup>14</sup> depart. When thou hearest his words the error of thine heart is swept away, and bringest thee to Him from whom thou camest (24). Very gentle is he, and pure even in his desires. In his soul is there no defilement. On his Master alone is his heart ever stayed (25). Him, from whose heart hath departed every worldly longing, doth Tul'sî praise with thought, and word, and deed (26). To him gold is the same as a piece of glass: women are but as wood or stone. Such an Holy man, is a portion of the supreme Deity upon earth (27).

*Chaupâî*, — Gold looketh he upon as clay, woman as but wood or stone. Of these things the flavour hath he forgotten. That man hath the Lord manifest in his flesh (28).

*Dôhâ*, — Free of worldly possessions, his members in subjection, ever devoted to the Lord alone, such an Holy man is rare in this world (29). He hath no egoism, nor maketh any difference between 'I' and 'thou,' (but knoweth that all are but parts of the Lord). No evil thought is over his. Sorrow doth not make him sorrowful, nor doth happiness make him happy (30). Equal counteth he gold and glass. Equal counteth he friend and foe. Such an one is counted in this world an Holy man (31). Few, few wilt thou meet in this world, Holy men who have freed themselves from all illusion: for in this iron age men's natures are ever lustful and crooked, like the peacock and the crow<sup>15</sup> (32). He who hath wiped out 'I' and 'thou,' and the darkness of error, and in whom hath risen the sun of 'know thyself': know him as Holy, for by this mark, saith Tul'sî, is he known (33).

### III.—The Greatness of the Holy.

*Sôrâtha*.—Who, O Tul'sî, can tell with a single mouth, the greatness of the Holy man? For the thousand tongued serpent of eternity, and Siva himself with his fivefold mouth cannot describe his spotless discernment (34). *Dôhâ*, — Were the whole earth the tablet, the ocean the ink, all the trees turned into pens, and Ganêśa himself the learned recorder, that greatness could

<sup>8</sup> Comm. *âh man kâ chh'ndâ, bhârânâ bulâhi kâ, binôdâ chitt kâ, bal ahamkâr kâ.*

<sup>9</sup> Or, if we read *âh'khu*, for *dâkhu*, he hath neither love nor hatred.

<sup>10</sup> Sorrow for the wicked man's unhappy state, and sorrow caused by the persecution of the wicked.

<sup>11</sup> Mt. Malaya is famous for its sandal trees which give their scent to all who approach it, good and bad alike. Its fault is its origin. It was originally a pile of ordure.

<sup>12</sup> Comm. *anubhava-sukha brahma-sukha.*

<sup>13</sup> Lit., he is Râm's form upon the earth. The corresponding idea in English is that given above.

<sup>14</sup> Thy karma. The consequences of thy good and bad actions. Every action binding the soul to earth and separating it from the Lord.

<sup>15</sup> The peacock, fair without and mean within. The crow, black without and within.

not all be written (35). Blessed, twice blessed, are his mother and his father. Blessed are they that he is their son, who is a true worshipper of the Lord, whatever he be in form or shape (36). Blessed would be the skin of my body, if it but form the sole of the shoe of him from whose mouth cometh the name of the Lord, even though it be by mistake (37). The lowest of the low is blessed, if he worship the Lord day and night; but what availeth the highest caste, if the Lord's name is not heard therein (38). Behold, how on very high mountains are the dwelling places of snakes, but on the lowest low lands grow sweet sugarcane and corn and betel (39). *Chaupāi*, — Tul'sī saith, I have seen the good men of all nations, but none is equal unto him, who is the single-hearted servant of the Lord, and who night and day at every breath reiterateth his name (40). Let the Holy man be ever so vile by birth or station, still no high-born man is equal unto him. For the one day and night uttereth the Name, while the other ever burneth in the fire of pride (41). *Dōhā*, — The Servant of the Lord is ever devoted but to the one Name. He careth not for bliss or in this world or hereafter. Ever remaining apart from the world, he is not scorched by the fire of its pains (42).

#### IV.—Perfect Peace.

*Dōhā*, — The adornment of the night is the moon, the adornment of the day is the sun. The adornment of the servant of the Lord is Faith, and the adornment of that faith is Perfect Knowledge (43). The adornment of this knowledge is Meditation, the adornment of meditation is total Self-surrender to the Lord, and the adornment of self-surrender is pure and spotless Peace (44).

*Chaupāi*, — This Peace is altogether pure and spotless, and destroyeth all the troubles mankind endureth. He who can maintain such peace within his heart ever remaineth in an ocean of rapture (45). The sorrows which are born of the threefold sins,<sup>16</sup> the intolerable hoard of grief begotten of faults committed, — all these are wiped away. Him, who remaineth rapt in Perfect Peace, doth no woe e'er approach to pierce (46). O Tul'sī, so cool<sup>17</sup> is the Holy Man, that ever he remaineth free of earthly cares. The wicked are like serpents, but what can they do unto him, for his every limb hath become a sure medicine<sup>18</sup> against their bite (47).

*Dōhā*, — Very cool is he, and very pure, free from all taint of earthly desire. Count him as free, his whole existence rapt in Peace (48).

*Chaupāi*, — In this world, call thou him cool, who never uttereth words of anger from his mouth, and who, when pierced in front by sharp arrows of words, never feeleth one trace of wrath (49). *Dōhā*, — Search ye the seven regions,<sup>19</sup> the nine continents,<sup>20</sup> the three worlds,<sup>21</sup> and ye will find no bliss equal to Peace (50). *Chaupāi*, — Where Peace hath been imparted by the True Teacher, there the root of anger is consumed, as if by fire. Earthly lusts and desires fade away, and this is the mark of Peace (51). Peace is a bliss-giving ocean, whose shining actions holy sages have sung. Him, whose body and soul are rapt in it, no fire of self can burn (52).

*Dōhā*, — In the fire of self, burneth the whole universe, and only the Holy escape, only because that they have Peace (53). Peace is like unto a mighty water, which when a man toucheth he becometh peaceful, and the fire of self consumeth him not, though (the wicked) try with countless efforts (54). His virtues<sup>22</sup> become glorious as the sun, which when the world seeth it marvelleth; but he who hath once become as water, becometh again not as fire (55).

<sup>16</sup> Sin is of three kinds, and it is committed by thought (*mānasa*), by word (*vāchaka*), or by deed (*kāyaka*).

<sup>17</sup> The expression "cool" has a peculiar significance in a hot climate like India. The poet describes what constitutes "coolness" in the following verses.

<sup>18</sup> The *garala sila* is said to be a stone on smelling which a person bitten by a snake recovers.

<sup>19</sup> The *sapta dīpa*, *Jambū* and the others.

<sup>20</sup> The *nava khaṇḍa*, *Bharata* and the others, named from the nine sons of *Rishabhadeva*.

<sup>21</sup> Earth, heaven and the world of the departed.

<sup>22</sup> Virtues in the sense of "qualities," not "good qualities."

Albeit it is cool, and gentle, pleasure giving, and preserving life, still count not Peace as water,<sup>23</sup> for as fire also are its virtues (56).

*Chaupāī*,— Those mortals ne'er have Peace even in a dream, whose way is that they blaze, they burn, they are angry, they make angry, they spend their lives in love and hate alternately (57). *Dôhā*,— He is learned, he is skilled, he is wise and holy, he is a hero, he is alert, he is a true warrior (58), he is full of wisdom, he is virtuous, he is generous and full of meditation, whose soul is free from passion and from hate (59).

*Chaupāī*,— The fire of Passion and Hate is extinguished. Lust, anger, desire are destroyed. O Tul'sī, when Peace hath taken up its abode within thee, from thy heart of hearts ariseth a loud cry for mercy (60). *Dôhā*,— There ariseth a loud cry to the Lord for mercy. Lust and its crew are fled, even as the darkness fleeth ashamed before the arising sun (61).

Good man, hear thou with attention this 'Kindling of Devotion,' and where thou meetest an unfit word, correct it (and forgive the poet) (62).

(3) *Barawē* or *Barawai Rāmāyan*. In the *Barawā* metre (6 + 4 + 2 + 4 + 2 + 1 = 19 *mātrās*). In 7 *kāṇḍ*s or cantos. *Kāṇḍ* I, *Bāl-kāṇḍ* vv. 1-19. *Kāṇḍ* II, *Ayôdhya-kāṇḍ* vv. 20-27. *Kāṇḍ* III, *Āraṇya-kāṇḍ*, vv. 28-33. *Kāṇḍ* IV, *Kishkindhya-kāṇḍ*, vv. 34-35. *Kāṇḍ* V, *Sumāra-kāṇḍ*, vv. 36-41. *Kāṇḍ* VI, *Lañkā-kāṇḍ*, v. 42. *Kāṇḍ* VII, *Uttar-kāṇḍ*, vv. 43-69. A good commentary by Bandan Pāṭhak, another by Baij'nāth, published by Nawal Kishôr, Lucknow. Pāṇḍit Sudhākara Dvivedī is of opinion that this work is incomplete as it stands now. No other work of the poet is without a *mangala*, or introductory invocation.

After three introductory verses in praise of Sītā's beauty, the poem follows the story of the *Rāmāyan*, in an extremely condensed and often enigmatic form. Thus, the whole narrative of the *Kishkindhya-kāṇḍ* is given in two verses, and of the *Lañkā-kāṇḍ* in one verse; as follows :

*Kishkindhya-kāṇḍ.*

*Syāma gaura dou mīrati Lakhmāna Rāma !*

*Ina tē bhāi sītā kīrati atī abhirāma || 1 ||*

*Kujana-pālu guna-barajita aksa anātha !*

*Kahala kripā-nidhi rāura kasa guna-gātha || 2 ||*

(Hanumān points them out to Sugrīva and says): 'These two forms, one dark and the other fair, are Rāma and Lakshmaṇa. They have won (lit. from them is sprung up) a spotless glory, very charming (to him who hears the tale).' (When Rāma had killed Bālī, and set Sugrīva on the throne. The latter approached him and said), 'Tell me, Abode-of-mercy, how I can sing thy virtues. I am but a lord of *ku-janas* (monkeys), without a single virtue of my own, of mean birth, and with no protector (except thee).'

*Lañkā-kāṇḍ.*

*Bibhūtha cāhant vilasata sahita aranta !*

*Jala-dhi sarisa ko kahai Rāma bhugawanta ||*

(On hearing about Sītā from Hanumān), the holy Rāma (started for Lañkā) glorious with an army (*cāhant* for *cāhina*) of many kinds (of animals), accompanied by the Serpent of Eternity (i.e. Lakshmaṇa who was its incarnation). Who dare say that (the army) was like the sea? (For the sea is destructive, but Rāma's army was for the benefit of mankind, as with it he conquered Lañkā.)

<sup>23</sup> This requires explanation. The poet has in the last few verses compared Peace with water and contrasted it with fire. But, he says, the comparison must not be carried too far, for water, though it assuages thirst, &c., has but temporary effect, and thirt returns, while the effects of Peace are permanent. On the other hand, fire, though a burning destroyer, is also an universal purifier, and as such resembles Peace.

(4) *Pārbati-mangal*. The marriage song of Pārvatī. Sixteen stanzas. Each composed of sixteen or twenty-four lines in *Aruṇa*<sup>24</sup> *chhand*, followed by four lines in *Harigītī-chhand*, a total of 360 lines or *charans*.

The poem describes the marriage of Umā, or Pārvatī, to Śiva,—well known to readers of the *Kumāra Saṁbhava*. It is a favourite subject with Tul'sī Dās, (*cf. Rām. Bā*, 75 and ff.), who makes skilful use of the contrast between the snowy purity and grace of the daughter of the Himālaya, and the terrifying horrors of Śiva's appearance. The tale may well be described as telling the legend of the marriage of pure Aryan Nature-worship to the degrading demon-worship of the aborigines of India. The following example describes the approach of Śiva's gruesome marriage procession to Umā's home :—

*Bibudhā bōli Hari kahu nikaṭa puri deu |*  
*Āpana āpana sāju sabahiṁ bilagāu || 97 ||*  
*Pramatha-nātha kē sātha Pramatha-gana rājahiṁ |*  
*Bibidha bhānti mukha bāhana bēkha birājahiṁ || 98 ||*  
*Kamaṭha khapara madhi khāla nisāna bajāvahiṁ |*  
*Nara-kapāla jala bhari bhari piāhiṁ piāvahiṁ || 99 ||*  
*Bara anukarata barāta banī Hari hañsi kaha |*  
*Suni hia hañsatu Mahēsu kōli kūtuka maha || 100 ||*  
*Baḍa binōdu maga mōdu na kachhu kahi āvata |*  
*Jāi nagara niarāni barāta bajāvata || 101 ||*  
*Pura kharubharu ura haralshu Achalu Akhaṇḍalu |*  
*Paraba udadhī umageu janu lakhi bilhu-maṇḍalu || 102 ||*  
*Pramudita gē agawānu bilōhi barātahi |*  
*Bhabharē banai na rahata na banai parātahi || 103 ||*  
*Chalē bhāji gaja bāji phirahiṁ nahiṁ phōrata |*  
*Bālaka bhabhari bhulāna phirahiṁ ghara hōrata || 104 ||*  
*Dinha jāi janavāsa supāsa kiē sabu |*  
*Ghara ghara bālaka bāta kuhana lāgē tabu || 105 ||*  
*Prēta betāla bardī bhāta bhayānaka |*  
*Barada chaḍhā bara bhāura sabai kuhānaka || 106 ||*  
*Kusala karai karatāra kahahiṁ hama sāñchia |*  
*Dēkhaba kōṭi biāha jāta jāuñ bāñchia || 107 ||*  
*Samāchāra suni sōchu bhāu mana Mainahiṁ |*  
*Nārada kē upadēsa kāvana ghara jāi nahiṁ || 108 ||*  
*Chhand. || Ghara-ghāla-chālaka kalaha-priya kahiata parama paramārathī |*  
*Taisī barēkhī kinha puni muni sāta svāratlu sīratkhī |*  
*Ura lāi Umahiṁ anēka bilhi jalapati janani dukha mānāi |*  
*Himavānu kahu Isānu-mahimā agama niguma na jānāi || 13 ||*

(Śiva, with his retinue of ghosts and goblins attended by all the other gods, approaches the bride's home. The gods, headed by Viṣṇu, can hardly conceal their laughter at his strange array). Hari addressed the gods and said 'The city is now near. Let us each march separately, each with his own retinue.<sup>25</sup> Goblins will look best in attendance on their lord.' (So Śiva's

<sup>24</sup> *Aruṇa-chhand*. 20 mātrās, with pause at the 11th. The last two syllables must be one mātrā each. The metre is not mentioned by Kollogg, or by Colebrooke in his essay on Sanskrit and Prākṛit Poetry. It is described in the *Gaṇa-Prastāra-Prakāśa*, of Rām Dās Udāsī, which gives the first two lines of the *Pārbati-mangal* as an example. *Harigītī-chhand*, also called *Mahāsharī-chhand* is well known. Described by Kollogg on p. 20 of his prosody, not mentioned by Colebrooke. It has seven feet in each line (4 x 5) + 6 + 2 = 28 mātrās. Pause at the 16th instant, secondary pause at the 9th. The last syllable of each *charan* must be long. This is the standard of the metre, but there are many varieties, which, while having 28 mātrās, with the last syllable of each *charan* long, do not follow the orthodox divisions. This is the case in the *Pārbati-mangal*.

<sup>25</sup> This is simply a piece of mischief on Hari's part, to make Śiva's retinue more ghastly by contrast.

retinue assembled), conspicuous with many kinds of faces, vehicles and dresses. They played on kettle drums made of skin stretched over tortoise-shells or skulls, and filling human skulls with water they drink from them, and give each other to drink. Hari laughing cried, 'Like bridegroom, like procession;' and Mahêśa, as he heard his words, also laughed in his heart at the outlandish contortions of his followers. Sporting mightily they went along the road. No tongue could describe their diversions, as, when the procession neared the city, the music began. When the stir rose in the city, the Unscathed Mountain<sup>26</sup> rejoiced in heart, as the ocean swells when it sees the face of the Moon at its change. The heralds joyfully went forward to meet the God, but when they saw his procession, in terror they could neither stand still nor run away. The elephants and horses fled in dismay and the latter refused to answer to their reins, while the children ran for their lives in terror straight back home. (The procession) was led to its lodging place, where all arrangements for their comfort were made, while in every house the children began to tell (their elders) about their adventures. 'The bridegroom's people are demons, goblins, and frightful ghosts. The bridegroom is a maniac riding on a bull and of terrible exterior. We declare of a truth, that if God saves us, and we do not die of fright, we shall see countless weddings.' When Mainâ heard the news, grief filled her soul. 'What house hath Nârada's counsel not destroyed?'<sup>27</sup>

*Ohhand.*—A desolater of homes is he, a lover of strife, though he calls himself a seeker after supreme bliss. So also the seven sages, companions of their own selfish ends, have arranged this marriage.' Full of sorrow the mother lamenting took Umâ to her breast, but Himâlaya said: 'Not even do the Scriptures know the full extent of Siva's greatness.'

(5) *Jânaki-mangal.* The marriage song of Sîtâ. Twenty-four stanzas, with the same metre as in the *Pârbatî-mangal*. Total 480 lines. The poem describes the journey of Râma with Viśvâmitra from Oudh to Mithilâ, the breaking of Siva's bow, and Râma's marriage to Sîtâ. The following specimen describes the journey of the young princes, with the saint through the forest:—

*Giri taru bôli sarita sara bipula bilôkahin |*  
*Dhârakihin bala-subhâra bihaya mṛiga rôkahin || 33 ||*  
*Sakencakihin munili sabhâra bahuri phiri dwahin |*  
*Tôri phula phula kisalaya mûla bandwahin || 34 ||*  
*Dêkhi binôla pramôla préma Kausika ura |*  
*Kurata jâlih ghuma chhânha sumana barakhahin sura || 35 ||*  
*Badhi Tâdahi Râma jâvi saba lâyaka |*  
*Bidyâ muntia rahasya diâ muni-ntyaka || 36 ||*  
*Maga-lôganha kâ kurata suphula mana lôchana |*  
*Gac Kausika âsramahin bipra bhaya-môchana || 37 ||*  
*Mâri nisâchara-nikura jajûu karawâden |*  
*Abhaya kiâ muni-hrindâ jugata jasu gden || 39 ||*  
*Bipra-sâthi-sura-kâju mahâmuni mana dhari |*  
*Râmahin chahê kintî dharmâkha-makha misu kari || 40 ||*  
*Gautama nâri wihâri patihai puti-dhâmahin |*  
*Januka-nagara lai gac mahâmuni Râmahin || 41 ||*  
*Ohhand. || Lai gac Râmahin Gâdhi-suana bilôki pura harakhê kiê |*  
*Muni-rân dyô lônâ den suchitwa guru bhâsura kiê ||*  
*Nṛipa gahê piḍya as'sa puti mâna âlara ati kiê |*  
*Abulôki Râmahin anubhavatu janu Brahma sulha sau gunawid || 5 ||*

<sup>26</sup> So I translate *achala akhamala*, in the sense of Umâ's father, the Himâlaya. It may also be translated 'the firm, the unbroken one,' i.e., Siva.

<sup>27</sup> Nârada was a great stirrer up of discussion and was the author of the ruin of many families.

The princes looked about them at the mountains, trees, creepers, rivers and large lakes and in their boyish way ran after the birds and deer to try to catch them. Then remembering in awe the saint, they would turn back to him in fear, and, plucking fruit, flowers and tender twigs, would weave them into garlands. Love filled Viśvāmitra's heart as he watched their playful sport. The clouds cast shade, the gods dropped flowers on them. When Rāma had slain Tāḍakā, the mighty saint knew that he was all-fitted for his task, and imparted to him the mystic charm of knowledge. Satisfying the hearts and eyes of the people on the way, driving away the fears of the holy men, they arrived at Kauśika's hermitage. There the boy prince attacked and defeated the demon army, and gave the hermits security for their sacrifices, while the whole world sang his glory. Then the great saint, intent upon the needs of Brāhmaṇas, saints, and gods, induced Rāma to accompany him (to Mithilā) on the pretext of the sacrifice of the bow. On the way the prince wrought salvation for Ahalyā, Gautama's wife, sending her to her husband's abode, and then, the great saint conducted Rāma to Mithilā, the city of Janaka.

*Ohhand.* The son of Gāḍhi (Viśvāmitra) conducted Rāma, and gazed upon the city with his heart full-filled with joy. Hearing of his arrival, the king (Janaka) with ministers of state and honorable Brāhmaṇas came forth to meet the lord of saints. The king himself clasped his feet and earned his blessing, showing him hospitable reverence; and then, his eyes fell upon Rāma, he felt as if the Almighty had multiplied his happiness thousand times.

(6). *Sri Rāmājñā, or Sri Rāmāgya, or Rām-Sagunāballi.* The Commands of the Holy Rāma, or The Collections of Rāma-omens. Metre *Dōhā*. In seven *adhyāyas* or lectures of seven *saptakas* or septads, each containing seven pairs of *dōhās*. Each *adhyāya* forms a sort of running commentary or summary of the corresponding *kāṇḍa* of the *Rāmāyaṇa*. The verse or pair of *dōhās* is used as a means of foretelling the success or otherwise of anything undertaken. It is a kind of *Sortes Virgilianæ*. The inquirer takes three handfuls of lotus seed. He counts the first handful out by sevens, and whatever number remains over, is called the number of the *adhyāya*. Again he counts out the second handful in the same way, and whatever is over is the number of the *saptaka*; and similarly, whatever number is over from the third handful is the number of the *dōhā*. Thus if there are 53 seeds in the first heap, the number of the *adhyāya* is 4 (i. e.  $49 (= 7 \times 7) + 4$ ). If there are 108 in the second heap, the number of the *saptaka* is 3 ( $105 (= 15 \times 7) + 3 = 108$ ), and if there are 15 in the third heap, the number of the *dōhā* is one. In this case the verse which is to be accepted as an omen is the first verse of the third septad of the fourth lecture. If the number of any handful is exactly divisible by seven, then the remainder is considered to be seven. There are other ways of finding out the verse based on the same principle, which need not be detailed here. The following is a specimen of this work. It is the third septad of the third lecture:—

*Māyā-mṛigu pahichāni Prabhu chālē Siya-ruchi jāni |*

*Bāñchaka chōra prapañcha-kṛita saguna kuhaba hituhāni || 1 ||*

*Siya haruna-abasara saguna bhaya sansaya santāpa |*

*Nāri-kāja hita nipaṭa gata pragaṭa parābhava pāpa || 2 ||*

*Gāḍha-rāja Rāvana samara ghāyala bīru birāja |*

*Sūra sujasa sañgrāma mahi maranu suśāhibu kāja || 3 ||*

*Rāma Lakhaṇu bana bana bikula pñirata Siya-sudhi, lēta |*

*Sūchata saguna bikhālu baḍa asubha arishṭā achēta || 4 ||*

*Raghubara bikula bihaṇu lakhī sō bilōki dou bīra |*

*Siya-sudhi lakhi Siya Rāma lakhi tajī dēha malī-dhīra || 5 ||*

*Dasarathu tē dasa-guna bhagati sahita tāsū hari kaju |*

*Sōchata bandhu samēta Prabhu kṛipā-sindhū Raghu-rāju || 6 ||*

*Tulasī sahita sanēha nita sumirahu Sītā Rāma |*

*Saguna sumangala subha sadā ādi madhya parināma || 7 ||*



Though he saw through (Mārīcha's disguise as) the false deer, the Lord, knowing Sītā's longing, went forth. This must be called a disastrous omen of a deceiving thief, produced by illusion.

The omen of the opportunity for the rape of Sītā is one of fear, and doubt, and anguish. Especially in reference to a woman's actions, doth it portend defeat and sin.

The Vulture-king fought with Rāvaṇa, and, wounded, shone forth as a hero. In the contest (this is the omen of) the glory of the valiant—that is death in cause of the Good Master.

Rāma and Lakshmaṇa wander distraught through the forest, seeking for news of Sītā. They point to an omen of great sorrow, of unlucky, senseless misfortune.

When Rāma saw the bird (Jaṭāyu, the vulture-king) distraught, and he saw the two heroes, he gave him news of Sītā, and, crying 'Sītā Rāma,' with steadfast soul gave up the ghost. (This is an omen of salvation after death.)

The Lord Rāma, the Ocean of pity, performs the funeral ceremonies of that (vulture), whose faith was ten times that of Daśaratha, and with his brother, grieves for the loss of his friend. (This is a good omen for those who believe.)

O Tul'sī, ever meditate with love on Sītā and Rāma,—an omen ever fortunate and lucky, at the beginning, at the middle, at the end.

The following interesting legend about the composition of the *Rāmāgyā* has been communicated to me by Bābū Rām Dīn Singh. At that time the Rājā of Kāśī Rāj Ghāt in Banāras was a Galawār Kshattriya (to whose family the Rājās of Mānṛa and Kantit now belong). His son went out on a hunting expedition with the army, and one of his people was killed by a tiger. This gave rise to a rumour, which reached the king, that it was the prince who had suffered, and full of anxiety he sent to Pah'lād Ghāt to summon a well-known astrologer named Gangā Rām Jyōtishī. On the astrologer's arrival he asked him to prophesy the exact time at which the prince should return from his hunting expedition. If his prophesy turned out true he would be rewarded with a *lākh* of rupees, but, if false, his head would be cut off. Dismayed at this peremptory order, Gangā Rām asked for time till tomorrow morning to calculate out his answer, and under this pretext obtained permission to return to his house at Pah'lād Ghāt, where he spent some very bad quarters of an hour.

His dearest friend was Tul'sī Dās, who was living close by in the suburb of Aśī, and the two holy men were in the habit of meeting constantly and at the time of evening prayer taking the air in a boat on the river Ganges; accordingly, on this evening, Tul'sī Dās came in his boat to Pah'lād Ghāt, and called out for Gangā Rām who, however, was too much occupied with his own unhappy thoughts to notice the cry, though it was repeated again and again. At length Tul'sī sent a boatman to see what was the matter, who returned with a message that the Jyōtishī was just then unwell and would not go out that evening. On hearing this, the poet landed and went to his friend's house, and seeing him in tribulation asked him what was the matter. On being told the cause, Tul'sī Dās smiled and said, 'Come along. What cause for tribulation is this? I will show you a means of extricating yourself, and of giving a correct reply.' Consoled by these words, and trusting fully to Tul'sī Dās's almost divine knowledge, Gangā Rām went out with him and, as usual, offered his evening prayer. On their returning together to Pah'lād Ghāt, after nightfall, Tul'sī Dās asked for writing materials, but no pen or inkstand, only some paper could be found. So the poet took some catechu out of his betel box for ink, and began to write with a piece of ordinary reed (not a reed pen). He wrote on for six hours without stopping, and named what he had written, *Rāmāgyā*. He gave the manuscript to Gangā Rām, and showing him how to use it for purposes of divination (as previously, explained) went home to Aśī. Gangā Rām then consulted the oracle, and found that the prince would return all well next evening. Early in the morning he went to Tul'sī Dās, and told him what he had divined from the manuscript. The poet directed him to go and tell the

Rājā accordingly. He therefore went to Rāj Ghāt, and declared to the Rājā that the prince would return all well that evening. The Rājā asked at what hour, and the astrologer replied 'one *gharī* before sunset.'<sup>28</sup> Thereupon the Rājā ordered Gangā Rām to be kept in confinement till further orders. Sure enough, at the very time predicted by the astrologer the prince returned, and the Rājā, overcome with joy at his arrival, forgot altogether about the former, and his promised reward. Five or six *gharīs* after nightfall, Gangā Rām sent word to him that the prince had returned, and asked why he was still in prison. Then the Rājā remembered and hurriedly calling for him, offered him with much respect the promised *lākh* of rupees. Gangā Rām at first replied, 'Mahārāj, neither will I take this money, nor will I ever practice prophecy again. It is too dangerous. A moment's inadvertence may cost me my head.' The Rājā, full of shame, replied, 'What I said, I said when I was not responsible for my words. Show favour to me by forgetting them, forgiving your humble slave, and accepting this money.' The astrologer at first consented to take a small sum, but the Rājā would hear no excuse, and insisted on sending him and the whole *lākh*, to his home in charge of a guard of soldiers. Gangā Rām, took the money direct to Tul'sī Dās at Aśī, and laid the whole amount at his feet. The poet asked him why he had brought it. 'Because,' replied the astrologer, 'the money is yours, not mine. Why should I not bring it to you? My life has been saved and the money earned by your grace alone. It is for this reason that I am come to you. It is more than enough for me that my life has been saved.' 'Brother,' said the poet, 'the grace was not mine. All grace cometh from the Holy Lord Rāma and his blessed sponse Sītā. You and I are friends. Without Rāma's grace, who can save whom, and who can destroy whom? Take now away this money to your home, where it will be useful. What need have I of this world's goods?' But Gangā Rām refused to be persuaded, and these two good and holy men spent the whole night arguing as to who was the rightful owner of the money. At dawn, Tul'sī Dās was persuaded to keep ten thousand rupees, and helped the astrologer to convey the remaining ninety thousand to the latter's house. With the ten thousand rupees, he built ten temples in honour of Hanumān, with an image of the God in each. These ten temples exist to the present day, and may be known by the fact that they all face south.

Tul'sī Dās is believed to have composed other works to assist divination,<sup>29</sup> but the one which is admitted on all hands to be authentic is the *Rāmāgyā*, of which the copy written by his own hand, with the reed-pen, and the catechu ink, was in existence at Pul'hād Ghāt up to about thirty years ago. As stated above, a large number of verses of the *Rāmāgyā* are repeated in the *Dohāvalī*.

(To be continued.)

## A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS.

DHAMMACHETI, 1476 A. D.

BY TAW SEIN KO.

(Continued from p. 159.)

Ēvaṃ Laṅkādiṭṭhānāṭo chasu vassasatāsu kiñci aparipunnēsu yēva, Laṅkādiṭṭhā bhikkhū tiddhā bhinnāti : tayō nikāyā jūtā. Tēsu Mulāvivihāravāsiniṅkāyō v'accantaparisuddhō dhammavādī; sēsā dvē nikāyā aparisuddhā adhammavādīnō. Tatō paṭṭhāya Laṅkādiṭṭhā anukkamēna dhammavādīnō appatarū dubbalā; adhammavādīnō pana bhikkhū bahutarā balavantā. Te vividdhā apaṭipattiyō duppaṭipattiyō vā paṭipajjanti. Tēna sāsanaṃ samalaṃ sakaṇṭakaṃ s'abbudaṃ jātāṃ.

Laṅkādiṭṭhānāṭo dvēsattādhikacatusatādhikē vassasahassē, Satthupari-nibbānāṭo pana aṭṭh 'uttarasattasatādhikē vassasahassē vitivattē, Sirisaṅghabōdhi-

<sup>28</sup> Paṇḍit Sudhākar Dvivedī justly points out that this sentence marks the whole story as apocryphal. The *Rāmāgyā* cannot be used for such divination as this. It only discloses good or bad omens for commencing a new work. See *dohās* 1-3 of the last septad, where this is clearly stated.

<sup>29</sup> The *Rām Sālāh* is one.

Parakkamabāhumahārājassa Laṅkādiṭṭhē rajjābhisēkapattatō aṭṭhārasamē vassē, rājā apaṭipattiduppaṭipattiyō paṭipajjantānaṃ sāsanaṃ vacarikaṇaṃ bhikkhūnaṃ dassanē, sāsanaṃ uppanna-mala-kaṇṭak'-abbuda-bhāvaṃ ṇatvā: "Yadi mādisō sāsanaṃ uppanna-mala-kaṇṭak'-abbuda-bhāvaṃ jānitvā pi, yathā sāsanaṃ parisuddhaṃ bhavēyya; tathā byāpāraṃ anāpajjitvā v'upēkkhakō viharēyya; tathā sati Sammāsambuddhē sukara-pēmābhipasāda-gāraṃ cittikāra-bahulō na bhavēyya. Appēva nāmāhaṃ Udumbaragiriyaṃ Mahākassapaṭhērapamukhassa sammapaṭipattipaṭipannassa dhammavādinō Mahāvihāravāsisaṅghassa' upatthambhakaṃ katvā, yathā Āsōkō dhammarājā Mōggaliputtatissamahāthēraṃ upanissayaṃ katvā, vibhajjavādī Sammāsambuddhō ti vadantass' accantaṃ parisuddhassa dhammavādinō mahatō bhikkhusaṅghassa' upatthambhakaṃ katvā, sassatādivādī Sammāsambuddhō ti vadantē aparissuddhē saṭṭhisahas-samatte pāpabhikkhū upapabbajjētvā, sāsanaṃ visōdhanāṃ karēyyaṃ ti. Evam evāhaṃ pi apaṭipattiduppaṭipattiyō paṭipajjantē aparissuddhē adhammavādinō bahū pāpabhikkhū upapabbajjētvā, Mahāvihāravāsiniṇḍiyyaṃ ēkanikāyama avasēsētvā sāsanaṃ visōdhanāṃ karēyyaṃ ti" cintētvā, tathā katvā, sāsanaṃ visōdhanāṃ akāsi. Bhikkhūnaṃ ca katikavattāṃ kārāpēsi. Pacchāpi ca Vijayabāhurājā ca, Parakkamabāhurājā ca, sāsanaṃ visōdhanatthāṃ katikavattāṃ kārāpēsūṃ.

Tatō paṭṭhāya Laṅkādiṭṭhē accantaṃ parisuddhassa sammāpaṭipattipaṭipannassa dhammavādinō Mahāvihāravāsibhikkhusaṅghassa pavēṇibhūtō ēkanikāyabhūtō bhikkhusaṅghā yāv'ajjatanā pavattati.

"Tasmā byattē paṭibalo bhikkhū sammad evāyācanēn' ajjhēsētvā, Laṅkādiṭṭhē supari-suddham upasampadaṃ sammāharāpētvā, imasmiṃ Rāmaññadēsē paṭiṭṭhāpētvā, saddhāsampannūnaṃ upasampadāpēkkhūnaṃ kulaputtanaṃ tad upasampadaṃ gāhāpētvā, sāsanaṃ nirāsak' upasampadabhlāvūpajjanōna parisuddhaṃ pariōdatūṃ hutvā, yāvapañcavassasahassa-parimānakālapariyanta-pavattanaṃ samatthāṃ karēyyaṃ ti." Tatō Rāmaññadipatirājā Mōggalāna-thērādayō bāvisatithērē nimantētvā evam āyāci: "amhākaṃ idāni bhantē, Rāmaññadēsē bhikkhūnaṃ upasampadā sūsaṇḍā viya khāyati. Tasmā sāsanaṃ upasampadādāhinaṃ sāsanaṃ kathaṃ yāvapañcavassasahassaparimānakālapariyantaṃ ṭhasati? Sihaṇḍadipē ca bhantē, sāsana-paṭiṭṭhānatō paṭṭhāya yāv' ajjatan' accantaṃ parisuddhō Mahāvihāravāsisaṅghaparamparabhūtō bhikkhusaṅghō pavattati. Yadi bhantō, tumhe Sihaṇḍadipaṃ gantvā, Mahāvihāravāsisaṅgha-paramparabhūtasāṅghatō parisuddhaṃ paramparāpavādamattavirahitaṃ gaḇaṃ uccintvā, Sammāsambuddha-dōha-sītaṇḍi-karaṇaṭṭhānabhūtāya Kalyāṇigaṇḍāya sajjitāyaṃ udakuk-khēpasimāyaṃ upasampadaṃ sammāharēyyātha; tad upasampadaṃ sāsanaṃ bijāṃ katvā, rūpētvā, idha Rāmaññadēsē saddhāsampannūnaṃ upasampadāpēkkhūnaṃ kulaputtanaṃ upasampad' ānuraṃ nippajjāpēyyāma. Tathā sati sāsanaṃ idāni parisuddhaṃ hutvā, yāvapañcavassasahassaparimānakālapariyantaṃ ṭhasati.

Sihaṇḍadipagamaṇaṃ ca bhantō, tumhākaṃ mahapphalaṃ bhavissati, mahānisaṃsaṃ. Sihaṇḍadipaṃ pattā hi bhantō, tumhō tatha Siridāṇḍadipatū ca, Dakkhipasākhādayō Bōdhirukkhē ca, Ratanacūṭiyādini cūṭiyāni ca, Samantakūṭapabbatamatthakē ṭhitaṃ Bhagavatō Padavalañjacē-tiyaṃ ca, vanditū ca pūjitū ca lacchēyyātha. Tēna bhantō, tumhākaṃ anappakapūññābhisandō vaḍḍhissati. Tasmā Sihaṇḍadipagamaṇāya tumhākaṃ santikō varam āsisāmāti."

Atha tē thērā Sāsanaṃ vaḍḍhihētukattā: "Mahārāja, dhammikā tē varāsisā. Sihaṇḍadipagamaṇā ca nō accantaṃ evānappakō puññābhisandō vaḍḍhissati. Tasmā varan tē damma, Sihaṇḍadipaṃ gacchissāmāti" vatvā puññānaṃ adāsiṃsu.

Atha rājā thērānaṃ paṭisāsaṇaṃ labhitvā: paṭisāsaṇa-savaṇṇaviracitaṃ thūpikōparipaṭiṭṭhā-pitaṃ mahaggh' inda-nila-maṇimayaṃ ōkaṃ sēlapattaṃ ca; saṭṭhiphala-savaṇṇābhisāṅkhataṃ sādharakapiddhāna-puttaṃ ca; tiṃsaphala-savaṇṇaparikataṃ suvaṇṇabhiṅguraṃ ca; tiṃsaphala-savaṇṇa-sajjitaṃ dvādasakūṭa-taṇhila-pōṭakaṃ ca; tūṭtiṃsaphala-savaṇṇābhisāṅkhataṃ cētiya-saṅghānaṃ suvaṇṇamandiraṃ ca; phalikaṃ dhātumandiraṃ ca; masāragalla-sadisa-kūcaṃ paṭi-purisaṅkhataṃ dhātumandiraṃ ca; suvaṇṇamālā cāti; — etthakaṃ Siridā-ṭṭhādipatūpūjāsakkāraṃ abhisāṅkari paṭisajji.



pakkhantā. Citradūtābhīraṇhā pana nāvā māghamāsassa kālapakkhē dvādasamiyaṃ candavārē Yōgābhīdhananādīmukhatō nikkhamitvā, samuddam pakkhanditvā, chēkēna nīya-mānā, phagguṇamāsassa kālapakkhē aṭṭhamiyaṃ Kalambutittham pattā.

Tatō Bhūvanēkabāhu-Sīhaḷarājā tam pavattim sutvā, phagguṇamāsassa kālapakkh' upōsa-thadivasē, tēsam ōkādasannam thērānam Citradūtassa ca paccuggamanam kārāpētvā, Rāmādhi-patimahārājēna dhalavalagajapatikuladappanāna sammānūnam atidhavalatarasāṅkhakunda-kumu-da-sarada-candikā-samāna-gajapati-bhūtēna saddhādyanēkaguṇagaṇasamaṅginā pahitasandēsa-paṇṇabhūtam Citradūtēn' ānītam suvaṇṇapaṭṭam vācāpētvā, ativiya pītisōmanassa jātō. Thērēhi ca Citradūtēna ca sammōdanīyaṃ kattham sārūpiyaṃ vītisūrētvā, sayam ēva vutṭhahitvā, kappū-rēna saddhim tambhūladānam katvā, thērānam nivāsanaṭṭhānaṃ ca piṇḍapātapaccayaṃ ca dāpētvā, Citradūtassa ca nivāsanaṭṭhānaṃ ca paribbayaṃ ca dāpēsi.

Punadivasō Citradūto Rāmādhipatimahārājēna pahitadōyyadhammēna saddhim Sīhaḷadēsi-yānam mahāthērānam sandēsapannaṃ adāsi. Atha tū mahāthērā : "yathā Rāmādhipatimahārā-jassa ruccati, tathā karissūmāsi" paṭiññam akāraṃsu.

Tatō Citradūtanāvābhīraṇhā ōkādasathērā, Rāmādūtanāvābhīraṇhānam thērānam assaṃpat-tattā : "yāv' ētō saṃpāpuṇissanti, tāva mayam Sīhaḷaraññō āyācitvā<sup>2</sup> (idh'ēva Laṅkādi-pē vasissūmāsi cintētvā tath'ēva Sīhaḷaraññō āyācitvā, tēsam Rāmādūtanāvābhīraṇhānam thērānam āgamanam āgamanto vasiṃsu.

Atha Rāmādūtābhīraṇhā nāvā)<sup>2</sup> Anurādhapuragūmimaggōnāgatattā cavitvā, gamanakālē paṭiḷomavātōnāgalattā kiechēna kusirēna gantvā, citramāsassa sukkapakkhē navamiyaṃ ādicavārē Valligūmam sampattā.

Tasmiṃ pana Valligūmō Garavi nūma Sīhaḷiyamaccō raññō dāmarikakammaṃ katvā paṭivasati. Tassā nāvāya sampattakālō panu, Sīhaḷaraññō kaniṭṭhabhūtā nāvābhīraṇhō yōdhā-bhīraṇhāhi bahunāvāhi saddhim, tēna dāmarikamaccēna sadhim yujjanatthāyābhīyāsi. Tatō sō amaccō bhūtō paṭiyujjhitam asakkōntō, tamhā gāṃ nikkhamitvā palāyitvā, vanam pāvisi. Tatō raññō kaniṭṭhabhūtā Valligūmam labhitvā paṭivasati. Dāmarikassa panāmacassa sēnikārayōdhānam Valligūmassa ca Jayavaḍḍhananagarassa c'antarā tasmiṃ tasmiṃ thānē niliyitvā, 'gatāgātūnam janānam antarāyākarattā, thērōna ca Rāmādūtō ca Jayavaḍḍhananagaraṃ gantum icchantōsu pi, raññō kaniṭṭhabhūtā tēsa ōkūsam nādāsi. Tasmiṃ pana nāga-sikhi-nāga-sakkarāja-bhūtō sarivaccharō durāsajhabhūvā paṭhamasajhamāsassa kālapakkhē dutiyāyaṃ tithiyaṃ ōv' ōkūsam labhitvā, thērā ca Rāmādūtō ca Valligāmatō nik-khamitvā, maggantaragamānōna pañcadivasūni vītināmētvā, aṭṭhamiyaṃ Jayavaḍḍhana-nagaraṃ sampattā.

Tatō Bhūvanēkabāhu Sīhaḷanuvajindō thērānam Rāmādūtassa c'āgamanapavattim sutvā, paccuggamanam kārāpētvā, Rāmādūtēna sammānītam Rāmādhipatimahārājassa suvaṇṇapaṭṭam vācāpētvā, pamuditaḷaḷayō vuttamayēn' ēva kattabhapāṭisanthāram katvā, thērānam Rāmādū-tassa ca piṇḍapāṭam ca paribbayaṃ ca dāpētvā, nivāsanaṭṭhānam adāsi.

Punadivasō Rāmādūtō Hahsavatīpurādhipōna raññā pahitam dōyyadhammaṃ ca sandēsa-pannaṃ ca Sīhaḷadēsiyānam mahāthērānam adāsi. Tū sabbē pi mahāthērū Citradūtassa viya Rāmādūtassāpi paṭiññam akāraṃsu.

Tatō parim ōkūmācē vītivattē, Citradūtanāvābhīraṇhā Anurādhapurāgatā thērā Rotanacē-tiyaṃ ca, Maricivatticētiyaṃ ca, Thūpārūmacētiyaṃ ca, Abhayagiri-cētiyaṃ ca, Silācētiyaṃ ca, Jotavanacētiyaṃ ca, Dakkhinasūkkam Mahābōdhīrukkam ca vanditvā, Lōhapāsadaṃ ca passitvā, tēsu tēsu cētiyaṇagaṇēsu kattabham tīraḷaḷavunapūkūrāpaharāṇakiccāṃ sūmatthiyā 'nurūpatō katvā, pūjāsakkūrapubbakam vattapaṭipattim pūrētvā, paccūgantvā, Jayavaḍḍhananagaraṃ sampattā.

<sup>2</sup> Lacuna supplied from MS. (A).



Tatō Siḥalarājā nāvādvayābhīrūhā sabbē pi thērū samāgatū tēsam Siridāṭṭhādhatum dassētuṇ ca, vandāpētuṇ ca, kālō sampattō ti mantvā, dutiyāsaḷhamāsassa kālapākkhassa pāṭipadabhūtē ādiccavārē vass'upanāyikadivasē, sabbam Siridāṭṭhādhatumandirapāsādam alaṅkārapētvā, cēlavitānam bandhāpētvā, gandha-dīpa-dhūmamālāhi pūjāpētvā, Siḥaladēsiyē mahāthērē ēkamantaṁ vasāpētvā, sasissē nāvādvayābhīrūhē bāvisatimalāthērē ca nimantāpētvā, Citradūta-Rāmadūtē ca pakkōsāpētvā, suvaṇṇamayamandirē Siridūṭṭhādhatum niharāpētvā, te bāvisatithērē ca Citradūta-Rāmadūtē ca passāpēsi, vandāpēsi, pūjāpēsi. Tatō Siḥalarājā Rāmādhipatiraññō sandēsam anussaritvā, tēna pahitē suvaṇṇamayadhātumandirē Siridāṭṭhādhatum ṭhapāpētvā, tass' upari sētaachattam dharāpētvā, dhātuyā pūritam suvaṇṇamayapattam ca, suvaṇṇamayabhiṅgārāṇ ca, suvaṇṇamayam dvādasakōṇam tambūlapēṭakaṇ ca, ṭhapāpētvā, bāvisatithērāṇ ca, Citradūta-Rāmadūtāṇ ca dassētvā: "tumhō ca bhantē, Citradūta ca, Rāmadūta ca, Sētagajapatissa yathā sandēsākāram mē jānantūti" āha. Tatō param Siḥalarājū: "Sētagajapatissa sandēsam karissāmiti," Siḥaliyamaccē āpāpētvā, nahānaparibhōgēna Bhagavatā paribhuttāya Kalyāṇigaṅgāya nāvāsaṅghātam kārāpētvā, tass' upari pāsūlam kārāpētvā cēlavitānam bandhāpētvā, nānāvidham pi vitānōlambanam kārāpēsi. Vidūgamamahāthērāṇ ca Mahāvihāravāsipavēṇibhūtabhikkhusaṅghatō pi garahaparūpavūdamattavirahitam gaṇam uccināpēsi. Tadā Vidūgamamahāthērō Dhammakittimahāthēra-Vanaratanamahāthēra-Paṇcaparivēṇavāsi-Maṅgalathēra-Siḥalarājayuvārājācariyathērādikaṁ catuvisatiparimāṇam gaṇam uccini. Evaṁ rājā nāvāsaṅghātam paṭisaṁjāpētvā, gaṇam c' uccināpētvā, dutiyāsaḷhamāsassa kālapākkhō ēkādasamiyam buddhavārē Dhammakittimahāthēra-Ādayō kammakārakē catuvisatibhikkhū nimantāpētvā, nāvāsaṅghātam abhīrūhāpētvā, tēsam catucattālissam Rāmaññadēsiyanam bhikkhūnam upasampādanam kārāpēsi.

Tatō Siḥaladēsiyanam mahāthērānam pubbē paradōsatō āgatāgatānam bhikkhūnam upasampadānakālē yathāciṇṇanurūpam tē catucattālisa-Rāmaññabhikkhū gihībhāvō patitṭhāpētvā, puna Vanaratanamahāthērō kāsāyadāna-saraṇagamanadāna-vasēna pabbājētvā sūmaṇṣerabhūmiyam patitṭhāpēsi.

Tatō param buddhavārassa rattiyam, Mōggalānathērō ca, Kumārakassapathērō ca, Mahāsīvalithērō ca, Sāriputtathērō ca, Nānasāgarathērō cāti: pañca thērū catuvisatiparimāṇassa gaṇassa santikē Dhammakittimahāthēram upajjhāyam, Paṇcaparivēṇavāsi-Maṅgalathēram ācariyam, katvā, upasampannā. Dvādasamiyam pana guruvārassa rattiyam, Sumanathērō ca, Kassapathērō ca, Nandathērō ca, Rūhulathērō ca, Buddhavam-sathērō ca, Sumanāgalathērō ca, Khujjanandathērō ca, Sōṇuttarathērō ca, Guṇasāgarathērō ca, Dhammarakkhitathērō cāti: dasathērā pana Vanaratanamahāthēram upajjhāyam, Paṇcaparivēṇavāsi-Maṅgalathēram ācariyam, katvā, upasampannā. Tatō param tērasamiyam sukkavārassa divākalē, Cūlasumaṅgalathērō ca, Javanapaṇiṭṭhērō ca, Cūlakassapathērō ca, Cūlasīvalithērō ca, Maṇisārathērō ca, Dhammarājikathērō ca, Candanasāra-thērō cāti: satta pi thērā Vanaratanamahāthēram upajjhāyam, Paṇcaparivēṇavāsi-Maṅgalathēram ev' ācariyam, katvā, upasampannā. Tatō param cuddasamiyam sannivārē, tēsam sissā bāvisatidahasabhikkhū Paṇcaparivēṇavāsi-Maṅgalathēram upajjhāyam, Siḥalarājayuvārājācariyathēram ācariyam, katvā, upasampannā.

Tatō Siḥalarājū upasampannē bāvisati-Rāmaññathērō nimantētvā, bhōjētvā; bhōjanāvāsānē ēkam ēkassa ticivārāṇ ca, Gōcaratidēsiyam ēkam ēkam sāṇi ca, vitānaṇ ca, sīharasāna lēkhitam ēkam ēkam citracammakhaṇḍaṇ ca, chēkēna cundakārūnābhisaṅkhatam hutthidantamayam ēkam ēkam tālavaṇṭabijaniṇ ca, ēkam ēkam tambūlapēṭakaṇ ca, datvā, pun' āha: "Jambudīpam bhantē, tumhē gantvū, Hamsavatīpurē sūsanam ūjjetāyissatha. Aññadēyyadhammadānēna mē bhantē, kitti na hōti: satī kūraṇē khippam ōva nassanadhammatā. Tasmi idānāham tumhākam nāmapaññattidānam dadēyyam. Evaṁ bhantē, tumhākam yāvatāyukam sū ṭhassatīti" vatvā, Rāmadūtānāvābhīrūhūnam: Mōggalānathēra-Kumārakassapathēra-Nānasāgarathēra-Buddhavam-sathēra-Nandathēra-Rūhulathēra-Sumanāgalathēra-Dhammarakkhitathēra-Cūlasumaṅgalathēra-Kassapathēra-Maṇisārathēra-saṅghātānam ēkādasamiyam thērā-



nam: Sirisaṅghabōdhisāmi-Kittisirimūghasāmi-Parakkamabāhusāmi-Buddhaghōsasāmi-Sihala-  
dīpavisuddhasāmi-Guṇaratanadharaśāmi-Jinālaṅkārasāmi-Ratanamālisāmi-Saddhammatējasāmi-  
Dhammārāmasāmi-Bhūvanūkabhūsaṁṭi kamēn' ekādasanūmānidatvā; Citradūtanāvābhiraḥṇān  
ca: **Mahāsivalithēra-Sāriputtathēra-Sumanathēra-Cūlakassapathēra-Cūlanandathēra-**  
**Sōṇuttarathēra-Guṇasāgarathēra-Javanapañṇāthēra-Cūlasivalithēra-Dhammarājika-**  
**thēra-Candanasārathēra**-saṅkhātūnam ekādasanūnam thērūnam: Tilōkagurusāmi-Sirivanara-  
tanasāmi-Maṅgalathērāsāmi-Kalyāṇitissasāmi-Candanagirisāmi-Siridantadhūtasāmi-Vanavāsitis-  
sasāmi-Ratanālaṅkārasāmi-Mahādēvasāmi-Udumbaragirisāmi-Cūlābhayātissasāmiti kamēn' ekā-  
dasanūmāni adāsī.

Tatō pana Rāmadūtanāvābhiraḥṇā ekādasathērā Rāmadūtēna saddhim Jayavaḍḍhanatō  
nikkhamitvā, Valligūnam ēva paccēgatā. Citradūtanāvābhiraḥṇā pan' ekādasathērā Samanta-  
kūṭapabbatamatthakō ṭhitaṁ Siripadābhiddhānam Padavalaṇṇacētiyaṁ vanditvā, Jayavaḍḍhanam  
ēva paccēgatā. Valligūmapaccēgatā pan' etō 'kādasathērā bhaddamāsassa sukkapakkhē  
dutiyaṁ buddhavārō, nāvābhiraḥṇā paccēgantvā, bhaddamāsassa kālapakkhē duti-  
yaṁ guruvārō, Yōgābhiddhānanadīmukhaṁ pattā.

Atha khō Rāmādhipatirūjū Rāmadūtanāvābhiraḥṇānam thērūnam Yōgābhiddhānanadīmu-  
khasampatta-pavattim suttvā: "nakhōpan' etam patirūpaṁ, yaṁ mayam ajjhēsitānam Sihādīpaṁ  
gantvā, upasampadassanūmāharikānam thērūnam yēna kōnaṇi pariṇānēna pēsētvā, paccēggamanam  
kārapētum. Appōva nūmāham sūmam yēva **Tigumpanagaraṁ** gantvā, tēsahassatūlūparimāṇa-  
kaṁsūpasajjitaṁ mahāghaṇṭṭam jīvamānuka-Sammāsambuddha-kōsadhātu-cētiyassa assayujapū-  
ṇamiyaṁ mahāpavāraṇḍivasi pūjēyyam, tatō nivattitvā thērūnam paccēggamanam karēyyam ti'  
cintitvā: "yāvāham Tigumpanagaraṁ pūṇānissāmi; tūva bhaddantā Tigumpanagarē yēva  
vasantūti" sandōsapannaṁ datvā, thērūnam vasanattihānaṁ ca, piṇḍapātaṁ ca, paṭisaṅkharāpētvā,  
samuddagāminiyā jōṅgūnāvāy' orōhāpētvā, mudigāminiyō nāvāyō 'bhiraḥṇāpētvā, Tigumpanagarē  
vasāpēsi.

Citradūtanāvābhiraḥṇā pan' ekādasathērā — "Sētagnajapatissa bhantō, Rāmādhipatimahā-  
rājass' aññēhi pahita-paṇṇākārēhi, saba mama pita-Parakkamabāhumahārājassa niccavalaṇṇita-  
sataphala-parimāṇam phussarūgavajiramaṇiparikatam Siridāṭṭhādihūtibimbasaṅkhātam dhammika-  
paṇṇākārūm pahitūm dātum pēsētum icchāmi; yāva tassā dūtassa nāvā nittitaparikammā hutvā,  
tambhākaṁ nāvāya saddhim ekatō gantum labhisati, tāv' āgamēthāti" Sihalarājēna vuttattā  
niyamacintānurūpē Rāmādhipatēna-paccēggamanayōgyō yuttakūlē paccēgantum nālabhisu. Tatō  
Citradūtēna saddhim ekādasasū thērōsū Sihalarājū dātum āgamantēsa yēva Kalambutitthē  
pāsāp'olambakam katvā, ṭhapitāni janakāyābhiraḥṇāni jōṅgūmahānāvāni parādhābhiddhānō  
viruddhamahāvātō utthahitvā, samuddō sēdāpēsi. Atha khō Sihalarājū Citradūtanāvāya  
samuddōsēdāmapavattim suttvā, thērō Citradūtā c'ēvaṁ āha: "yadi tambhākaṁ nāvā n'atthi,  
mama dūtēna saddhim ekānāvam abhiraḥṇitvā, paccēggacchēyyābhāti." Tatō thērā ca sapariṇānō  
Citradūtō ca Sihalarājassa dātūna saddhim ekānāvābhiraḥṇā Kalambutitthātō nikkhamitvā,  
bāhirasamuddagāminiyā muggēna āgantvā, Sihādīpa-Jambudīpānam antarā **Sillamabhidhānasa-**  
**muddagāminiyā** muggēna paccēgatā. Atha Kalambutitthātō nikkhamantānam tēsam nāvā  
rantittayō vītivattō, viruddhamahāvātēna phutittattā samuddōdakanimuggēnam pāsāpasiṅgānam  
antarā laggētvā, patitthitū. Atha nāvābhiraḥṇā sabhō janū pāsāpasiṅgānam antarā patitthitāya  
nāvāya nūharitum asakkōpēyyābhāvam hutvā, yattakā nāvāya vēludūradabbasambhārū santā, tē  
sabbō gahētū, ulumpam katvā, tatrābhiraḥṇā Jambudīpatirass' āsannabhāvēna, Jambudīpaṁ  
pattā.

Tadā Sihalarājādūtō paṇṇākārūnam abhāvēna Sihādīpam ēva paccēgantum ārabhi. Thērā  
pana Citradūtō ca puttikā va yēna Nāgapaṭṭanaṁ tēn' upasāṅkamimāsu; upasāṅkamitvā Nāga-  
paṭṭanē Padarikkāramavāharavattim pēsētvā, Hōmamālū-Daṇḍakumārābhiddhānānam ubhinnaṁ  
jāyapattikānam Siridāṭṭhādihūtiyā Laṅkādīpāmayanākūlē, samuddatirō dhūtopatitthūn'ekāsē Cina-  
dēsissarēna mahārājēna kārapitūya mahāguhūya, **Buddhapatiṁ** vanditvā, yēna disā-  
bhāgēna Nāvābhiddhānapaṭṭanaṁ tad' avasārimāsu. Tasmim pana paṭṭanē Mālimparakāyā-

bhidhānō ca Pacchaliyābhidhānō cāti: dvē paṭṭanādhikārinō saṁvaccharē saṁvaccharē dvīhi nāvāhi vāpijattāyā parijanē pēsētvā, Rāmādhīpatimahārājassa paṇṇākāraṁ pahitattā, tēna Rāmādhīpatimahārājēna katapaṭṭisanthārattā ca, Rāmādhīpatimahārājini samupāsanti. Tēna thērānaṁ cīvaraṁ ca, piṇḍapāṭaṁ ca datvā, vasaṇaṭṭhānaṁ datvā, samupāsēsum. Citradūtassa ca paribbayaṁ ca nivāsanavattāhaṁ cādaṁsu. “Nāvāgamanēkālē yēv’ amhākaṁ bhantē, nāvābhiriḷhā Sētagajapatissa sakūsam ayyā gacchantūti.” Atha khō Tilōkaguruthērō ca, Ratanālaṅkāra-thērō ca, Mahādēvathērō ca, Cūlābhayātissathērō cāti: cattāro thērā catūhi bhikkhūhi saddhim tēsaṁ santikē paṭivasiṁsu. Avasēsā pana sattathērā: “sattabhikkhūhi saddhim Kōmālapaṭṭaṇānē nāvam abhirūhissūmāti” Kōmālapaṭṭaṇaṁ gantvā vasiṁsu.

Ruddha-sikhi-nāga-sakkarājē pana visākhāmāsassa sukkapakkhē catutthiyaṁ buddhavārē Tilōkaguruthērō ca, Ratanālaṅkāra-thērō ca, Mahādēvathērō cāti: tayō thērā Mālimparakāyābhidhānapaṭṭanādhikāranāvābhiriḷhā, Cūlābhayātissathērō pana Pacchaliyābhidhānapaṭṭanādhikāranāvābhiriḷhō, Nāvātābhidhānapaṭṭanātō pakkhantū. Tēsu pana tayō thērā thērattayābhiriḷhūya nāvāya visākhāmāsassa kālapakkhē dvūdasamiyaṁ sukkavārē Nāgarāsipabbat’ōkkantanadīmukhapattattā, jēṭṭhamāsassa sukkapakkhē pāṭipadadivasē aṅgāravārē, Kusimanagaraṁ sampāpuṇiṁsu. Cūlābhayātissathērō ūsalhamāsassa sukkapakkhē tērasamiyaṁ aṅgāravārē Haṁsavatīnagaraṁ sampāpuṇi.

Kōmālapaṭṭaṇaṁ gantvā sattabhikkhūhi saha vasaṇtēsu sattuṣu pana thērēsu Maṅgalathērō nijasissēna bhikkhunū ca, Vanaratanathērāsissēna bhikkhunū ca, Siridāntadhātuthērāsissēna bhikkhunū ca, rūpa-vēda-nāga-sakkarājē bhaddamāsassamāvāsiyaṁ buddhavārē, Bindaitiyābhidhānanāvikanāvābhiriḷhō, Kōmālapaṭṭanātō nikkhamitvā, kattikamāsassa sukkapakkhē pāṭipadadivasē sukkavārē Nāgarāsipabbat’ōkkantanadīmukhaṁ patvā, ēkādasamiyaṁ candavārē Kusimanagaraṁ patvā, kattikamāsassa kālapakkhē cūddasamiyaṁ sukkavārē Haṁsavatīnagaraṁ sampāpuṇi.

Avasēsā pana chathērā catūhi daharabhikkhūhi saddhim sabbasuttānaṁ kammaḍāyādattā akusalakammapaṭham atikkamitum asamatthattū, aniccataṁ pāpuṇiṁsu. Ahō sabbasaṁkhārā aniccā ti!

#### OBVERSE FACE OF THE THIRD STONE.

Nāga-sikhi-nāga-parimāṇē yēva pana sakkarājē, Rāmādhīpatimahārājā mahāghaṇṭaṁ Kēsadhātucētiyassa pūjanattūya assayujamūsassa sukkapakkhō aṭṭhamiyaṁ guruvārē nāvāsaṅghāṭipariṭṭaṇasāṅkhatasuvannakūṭāgārābhiriḷho bahūhi indaviṇṇānābhidhānādisuvannanūvāpamukhūhi nāvāhi purakkhato kamēna gacchunto, yōna Tigumpanagaraṁ tad avasari. Tigumpanagaraṁ sampattakūlō pana assayujamūsassa sukkapakkhō tērasamiyaṁ aṅgāravārē, Rāmādūtanāvābhiriḷhō ‘kūdasathērō nimantētvā, nān’ aggurusaṁbhōjanēna santapētvā sampavārētvā, ticīvarattāyā c’ ēk’ ēkassa dvō dvō dussayugē datvā, kattabbaṭṭisanthārāṁ ca katvā, nivāsaṇaṭṭhānaṁ ēva patāṇūpēsi.

Tatō Rāmādhīpatimahārājā tīṇi divasāni mahāsunnajjaṁ kārūpētvā, mahāpavūraṇādivasē guruvārē taṁ mahāghaṇṭaṁ Kēsadhātucētiyassa pūjanattūya cētiyaṇṇaṁ ārōpāpēsi. Pāṭipadadivasē sukkavārē pana, Tigumpavāsinaṁ bhikkhūnaṁ dānaṁ datvā, kapaṇi ‘dadhikavanibba-kānaṁ ca dātubbaṁ dūyyadhammaṁ dāpētvā, kālapakkhō tatiyāya ādiccavārē ‘kūdasanāvūyō sakkaccam alaṅkāropētvā, paccuggamanattāyā amaccō thērānaṁ santikaṁ appēsi. Evaṁ Rāmādhīpatirājā thērānaṁ paccuggamanavidhiṁ sajjitvā, catutthiyaṁ candavārē pātō va, Tigumpanagaratō apakkamitvā, kamēna gacchantō aṭṭhamiyaṁ sukkavārē Haṁsavatīnagaraṁ patvā, niccāvūsāgūrabhutaṁ ratanamandiraṁ pūvisi. Thērō pana Mahābuddharūpasannatit-thē yēv’ēkāhaṁ vasūpētvā, dasamiyaṁ ādiccavārē bahunāvūyō sammūpaṭṭisaṅkharūpētvā, nānādhajapaṭākēhi sabbatūlāvacarēhi ca saddhim amaccādayō pēsētvā, thērō paccuggūhūpētvā, ratanamandiraṁ ārūhāpēsi.

Tatō pana tē thērā ratanamandirābhidhānaṁ rūjanamandiraṁ patvā, Siridāntadhātulimpitacandanacūppakarandakāṁ ca; Siridāntadhātubimbaṁ ca; Bōdhirukkhasāklūpaṭṭabijāni ca;

sāsanavisōdhakassa Sirisaṅghabōdhi-Parakkamabāhumahārājassa ca, Vijayabāhumahārājassa ca, Parakkamabāhumahārājassa ca, sūsanasōdhanavidhidipakaṃ; bhikkhūhi paṭipajjitabbānaṃ tēna tēna raññā bhikkhusaṅgham āyācētvā, kārūpitānaṃ katikavattānaṃ ca dipakaṃ; Sīhaḍḍesiyeḥi thērēhi pahīṇitvā dinnakatikavattapōṭṭhakaṃ ca; sandēsapannaṃ ca; Vanaratana mahāthērēna vīracitaṃ gāthābandhaṃ ca; Bhūvanōkabāhu-Sīhaḍḍarājassa sandēsapannaṃ ca; Rāmādhīpatima-hārājassādaṃsu. Evaṃ Rāmādhīpatimahārājā thērēhi saddhim kattaḇbapaṭisaṇṭhāraṃ katvā, thērē 'kādasāpi' paccēkaṃ amaccē āyāpētvā, bahūhi dhajapaṭākēhi sabbatālāvacarēhi ca saddhim, sakaṃ sakaṃ vihāraṃ pahīṇāpēsi.

Tatō paraṃ Rāmādhīpatimahārājass' oṭad ahōsi: "Imē pan' ekādasathērā Sīhaḍḍipam gantvā, tatō parisuddh' upasampadaṃ gahētvā samāyātā. Imasmiṃ ca Hamsavatīnagarē pari-suddhabaddhasimū vū, nadilakkhaṇapattā mahūnadi va, jūtassaraḷakkhaṇapattō mahājūtassarō vā suvisōdhaniyaṃ gūmakhēttam vā, n' atthi. Kattha nu khō pan' imē thērā upōsathādisaṅghakam-mam upasampadakkammaṃ vā kātuṃ labhissanti? Yaṃ nūnāhaṃ surakkhaniyaṃ khuddakaṃ gūmakhēttam pariyeṣētvā, tatth' ēkaṃ buddhasimam imēhi yēva thērēhi sammad ēva bandhā-pēyyam. Tatthā sati tatth' oṭō thērā upōsathādisaṅghakammam upasampadakkammaṃ vā kātuṃ labhissanti." Atha khō Rāmādhīpatirājā pariyaṇē pēsetvā tathārūpaṃ gūmakhēttam pariyeṣā-pēsi. Tatō raññō pariyaṇē pariyeṣitvā, Mudhavābhīdhānassa mahācōṭiyassa pacchi-madisāyaṃ vanapariyaṇtō Narasūrāmacassa gūmakhēttam khuddakaṃ surakkhaniyaṃ ti-  
natvā raññō tatth' āroccesuṃ. Tatō rājā sayam ēva gantvā taṃ thūnam oloketvā, surakkhaniyaṃ idaṃ gūmakhēttam paṭirūpaṃ; oṭṭha simāsammannaṃ ti cintētvā, tatth' ēkasmiṃ padēsē bhūmiṃ sōdhāpētvā, sammannitabhasimāṭṭhānaṃ sallūkkhētvā, vēmajjhe ēkaṃ sūlaṃ kārāpētvā, sūlāy' antō ca bahi sūlāya sammannitabhasimāṭṭhānaṃ ca tatō bahi pi yathāruccitakaṃ kiñci padēsam harit' upalittaṃ kārāpētvā, samantatō catūsu disāsu vatim kārāpētvā, sakavāṭam catudvāraṃ yōjāpēsi. Tassa gūmakhēttassa ca samantatō aṇṇēhi gūmakhēttēhi saṅkaradōsaṃ paharitaṃ, hēṭṭhā bhūmiyaṃ e' upari ākāso ca rukkasūkhādi-sambandham avacchinditvā, vidatthimattagūmbhīravittthūraṃ khuddakamūṭikaṃ khaṇāpēsi. Simāsammannaṭṭhānatō pana pacchimadisāyaṃ auidūrō saṅghakammakārākūnaṃ ekādasannaṃ thērānaṃ vihāraṃ ca bhattasūlaṃ ca mahūnakōṭṭhakaṃ ca vaccekūṭiṃ ca kārāpētvā, tē nimantētvā vasāpēsi.

Tatō paraṃ puna pi Rāmādhīpatirājā cintēsi: "kiñcāp' ekādasathērā saddhim ekādasahi sissabhūtēhi dhamabhiḷkkaḥi Sīhaḍḍipatō accantaparisuddham upasampadaṃ gahētvā, samā-yātū; tatthāpi' mō suvissū thērā gūmahaparūpavūdamattasambhāvābhāvavicāraṇavasēna parivī-maṃsitabhū va. Yō puna tēsu gūmahaparūpavūdamattasahitā tēsam accantaparisuddh' upasam-padabhāvō pi simāsammuttiyā gūmahāvō parivajjanam ēv' amlūkaṃ ruccati: simāya sūsa-namūlabhāvātō hi; suddh' upasampadūnaṃ pi gūmahaparūpavūdamattasahitūnaṃ simāsam-muttiyā gūmahāvō sati gūmahaparūpavūdamattasāyutim sūsanapaccatthikūnaṃ ukkōṭanākāraṇa-bhāvātō cāti."

(To be continued.)

## FOLKLORE IN WESTERN INDIA.

BY PITTILIBAI D. H. WADIA.<sup>1</sup>

No. 18.—*The Sleeping Nasīb.*

Once upon a time there lived **two brothers**, one of whom was possessed of ample means, while the other was utterly destitute, but the **rich brother** would not so much as give a handful of barley to save his brother and his poor family from starvation. One day the rich brother had occasion to give a large feast in honour of the nuptials of his children, and although he had invited a large number of his friends to it, he had not so much as sent a servant to ask his brother and his family to join them.

Now the **poor brother**, who had been long out of work, had exhausted all his resources, so that on the day of the feast he and his family had not a morsel of anything to eat, and

<sup>1</sup> For a variant of this tale, see *ante*, Vol. XVII. page 13. *Nasīb* means 'luck, good fortune.'

this had been their state for two or three days past. Towards evening therefore he said to his wife: "Go, wife, and see if you can bring us some of the leavings of the feast. There must be some bones and crumbs left in the pots and dishes; so make haste and do bring us something." The poor woman accordingly went round to the back of her rich relative's house. But she saw at a glance that she was too late, as the pots and pans had already been scrubbed clean, and that there was, therefore, no chance of her getting anything. Just then she saw some white fluid in a large tub, and knew that it was the water in which the rice for the feast had been washed. So she begged of the servants to let her have some of it; but the mistress of the house, who happened to come up at the time, forbade them to give her anything at all. "Even this water has its uses," said she, "and it must not be wasted," and she relentlessly turned her back on her poor relative, who had to walk home to her unfortunate little ones empty-handed.

When she told her husband how she had been treated by his brother's wife, he was beside himself with rage and disappointment, and swore that he would go that very night to the rich barley fields of his brother and bring away some sheaves of barley, in spite of him, to make bread with for his starving little ones. So he took a scythe, and under cover of night stole noiselessly out of his house, and walked up to his brother's barley fields. But just as he was entering one, his further progress was arrested by somebody, who looked like a watch-man, loudly asking him what he wanted.

"I am come here to take home some barley from this field of my brother, since he is determined not to give me anything, although my children are actually dying for want of food. But who are you, to put yourself thus in my way?"

"I am your brother's *nasib* (luck), placed here to guard his possessions, and I cannot let you have anything that belongs to him!" was the stern reply.

"My brother's *nasib* indeed!" exclaimed the poor man in surprise; "then, where on earth has my *nasib* stowed himself away that he would not help me to procure the means of subsistence for my starving wife and children?"

"Thy *nasib*!" said the other mockingly; "why, he lies sleeping beyond the seven seas: go thither if thou wouldst find and wake him!"

So the poor fellow had to trudge back home just as he had come. The words of his brother's *nasib*, however, jarred on his memory, and he could not rest till he had told his wife of his interview with that strange being. She, in her turn, urged him to go and find out his *nasib*, and see if he could wake him from his slumbers, as they had suffered long enough from his lethargy.

The husband agreed to this, and the wife borrowed, or rather begged, some barley of her neighbours, ground it, and made it into bread, over which the poor starving children and the unfortunate parents broke their four days' fast. The poor father then took leave of his family, and set out on his journey.

He had proceeded about twelve *kōs*, or so, when he again felt the pangs of hunger, and sat down under the spreading shade of a tree to eat a loaf or two of the bread that his wife had reserved for his journey. Just then, a little mango dropped at his feet from the tree, and on looking up, he saw that he was under a mango-tree filled to luxuriance with a crop of young mangoes. He eagerly picked up the fruit and gnawed at it, but to his great disappointment found that it was quite bitter! So he flung it away from his lips, and cursing his fate for not letting him enjoy even so much as a mango, again looked up at the tree and sighed. But the tree echoed back his sighs and said: "Brother, who art thou? and whither dost thou wend thy way? Have mercy upon me!"

"Oh! do not ask me that question," said the poor man in distress, "I do not like to dwell upon it."

On the tree, however, pressing him further, he replied: "As you are so very anxious to know my history, I shall tell it to you. Learn then first of all that — I am going in search of my *nasīb*, which I am told lies asleep beyond the seven seas! He then unfolded to the sympathising tree the whole doleful tale of his poverty, his brother's brutal treatment of him, and his interview with his brother's *nasīb*.

When the tree had heard all, it said: "I feel very much for you, and hope you will succeed in finding out your *nasīb*. And if ever you meet him, will you not do me the favour to ask him, if he can tell why it should be my lot to produce such bitter mangoes? Not a traveller that passes under me fails to take up one of my fruit, only to fling it from him in disgust on finding it taste so bitter and unwholesome, and curse me into the bargain."

"I will, with pleasure," was our hero's reply, as he listlessly rose and again proceeded on his weary journey. He had not gone many miles, however, when he saw a very strange sight. A large fish was rolling most restlessly on the sandy banks of a river — it would toss itself to and fro, and curse itself at every turn for being so miserable.

Our hero felt much grieved to see the plight the poor creature was in, when the fish, happening to look at him, asked him who he was, and where he was going.

On being told that he was going in search of his *nasīb*, the fish said: "If you succeed in finding your *nasīb*, will you ask him in my name, why it is that a poor creature like myself should be so ill used as to be made to leave its native element and to be tortured to death on these hot sands?"

"Very well," replied our hero, and went his way again.

Some days after this, he arrived at a large city, the towers of which seemed to touch the skies, so grand and beautiful was it. As he proceeded farther into it, admiring its lofty edifices and beautifully built palaces, he was told that the Rājā of that place was just then engaged in having a new tower built, which in spite of all the skill the best architects bestowed on it, tumbled down as soon as it was finished, without any apparent cause whatever. The poor traveller, therefore, out of mere curiosity, went near the tower, when the Rājā, who was sitting by, with a disconsolate look, watching the operations of the workmen, was struck with his foreign look and manners, and asked him who he was, and where he was going. Our hero, thereupon, fell at the Rājā's feet, related to him his strange story, and told him the nature of his errand. The Rājā heard him through, and then desired him to inquire of his *nasīb* why it was that the tower he was bent on building collapsed as soon as it reached completion.

The poor man made his obeisance to the Rājā, and promising to do his bidding, soon took leave of him.

He had not gone very far, however, on what now seemed to be his interminable journey, when he encountered a fine horse beautifully caparisoned and ready bridled, pasturing in a meadow.

On seeing him the steed looked sorrowfully at him and said: "Good Sir, you look as if you were laden with as much care as I am; tell me, therefore, where you are going, and what is the object of your journey?"

Our hero told him every thing, and the horse, too, in his turn, charged him with a message to his *nasīb*. He was to ask that personage, why it was that the gallant steed, so powerful and so handsome, was destined to his utter grief and despair to idle away his life in the manner he did, instead of being made to gallop and prance about under the control of a rider, although he was all-anxious to serve a master and go to the battle field to share his fortunes, whenever he might wish to take him.

"Very well, my friend," replied our hero, "I shall do as you desire." So saying he patted the noble animal on its back and trudged along as before.



But as he proceeded further and further without so much as getting a glimpse of even one of the seven seas he had been told of, our hero felt utterly disheartened, and tired out both in body and mind by the hardships and privations he was going through. So he threw himself under the shade of a large tree and soon fell fast asleep. But in a short time his slumbers were suddenly disturbed by the cries and yells of some eagles that had their nest in the top-most branches of the tree. No sooner, however, did he open his eyes than he saw a huge serpent creeping up the tree to get at the young eagles in the nest. He immediately drew his sword and divided the hideous crawling reptile into three pieces! The poor little eagles in the branches joined each other in a chorus of delight at this, and our hero, covering up the remains of their tormentor with his plaid, sheathed his sword, and soon fell fast asleep again!

When the old birds that had gone out in search of food came back and saw the traveller sleeping under the tree, they were at once seized with the idea that he was the enemy that had so long and so successfully been destroying their progeny; for many times before had that serpent succeeded in climbing the top of the tree and devouring either the birds' eggs or their little ones. So the enraged couple determined to be revenged upon him, and the male bird proposed that he would go and perch himself upon one of the topmost branches, and then fling himself down upon the sleeper with such violence as to crush him to death! The female bird, however, was for breaking the bones of the supposed enemy with one swoop of her powerful wing! At this stage, fortunately for our hero, the young birds interfered, and declared how the man had proved himself their friend by destroying their real enemy, the serpent, the carcass of which they pointed out to them covered up with the plaid! The old birds immediately tore the cloth open, and were convinced beyond doubt of the innocence of the sleeping man. So the old female bird, changing her anger into love, placed herself by his side, and began to fan him with her large wings, while the male flew away to a neighbouring city and pouncing upon a tray full of sweetmeats, temptingly displayed at a pastry cook's bore it away with him, and placed it at the feet of the still slumbering traveller.

When our hero awoke from his slumbers he saw the situation at a glance, and was deeply gratified at the attentions bestowed upon him. So without much hesitation he made a hearty meal of the sweet things he saw before him. It was, in fact, the first hearty meal he had made for many and many a day, and, feeling very much refreshed in body and buoyant in spirits, he told the birds all his story, how he had left his starving children to set out in search of his *nasib*, how he had travelled to such a distance amidst great hardships and privations, and how he had hitherto met with no success. The birds felt deeply grieved for him, and told him that it was hopeless for him to try to cross the seven seas without their help, and that they would, therefore, as a small return for what he had done for them, give him one of their numerous brood that would carry him on its back and deposit him dry-shod and safe beyond the seven seas.

Our hero was profuse in his thanks to the birds, and soon mounted the back of one of the young eagles, and bidding a hearty farewell to his feathered friends resumed his journey, this time not over hard and rough roads and mountains, or through deep dark jungles, but through the fresh balmy air and the cool transcendent brightness of the skies.

All the seven seas were crossed one after another in quick succession, when from his lofty position in the air he one day perceived a human figure stretched at full length on a bleak and desolate beach. This he was led to believe must be his *nasib*, so he asked the good eagle to place him down near it.

The bird obeyed, and our hero, eagerly went up to the recumbent figure and drew away from his head the sheet in which it was enveloped. Finding, however, that it would not wake, he twisted one of the sluggard's great toes with such violence that he started up at once, and began to rub his eyes, and press his brows to ascertain where he was, and who had so rudely awakened him.



"You lazy idiot," cried our hero, half in delight at his success and half in anger, "do you know how much pain and misery you have caused me by thus slumbering peacefully on for years together? How can a man come by his share of the good things of this world while his *nasīb* neglects him so much as to go and throw himself into such a deep slumber in so unapproachable a corner of the earth? Get up at once, and promise never to relapse again into slumber after I depart."

"No, no, I cannot sleep again, now that you have waked me," replied the *nasīb*; "I was sleeping only because you had not hitherto taken the trouble to rouse me. Now that I have been awakened I shall attend you wherever you go, and will not let you want for anything."

"Very well, then," cried our hero, perfectly satisfied, "now look sharp and give me plain and true answers to a few questions I have been commissioned to ask you."

He then delivered to him all the different messages given to him by the mango-tree, the fish, the Rājā, and the horse. The *nasīb* listened with great attention, and then replied as follows:—

"The mango tree will bear bitter mangoes so long as it does not give up the treasure that lies buried under it.

The fish has a large solid slab of gold hidden in its stomach, which must be squeezed out of its body to relieve it of its sufferings.

As for the Rājā—tell him to give up building towers for the present and turn his attention to his household, and he will find that, although his eldest daughter has long since passed her twelfth year, she has not yet been provided with a husband, which circumstance draws many a sigh from her heart, and as each sigh pierces the air, the lofty structure shakes under its spell and gives way. If the Rājā therefore, first sees his daughter married, he will not have any more cause to complain."

Coming then to speak of the horse, the *nasīb* patted our hero on his back, and continued:—

"The rider destined to gladden the heart of that noble animal is none but yourself. Go, therefore and mount him, and he will take you home to your family."

This terminated our hero's interview with his *nasīb*, and after again admonishing him not to relapse into slumber, he mounted his aerial charger once more, and joyously turned his face homewards.

When the seven seas had again been crossed, the faithful bird took him to where he had found the horse, and laid him down safe beside him. The traveller then took leave of the eagle with many expressions of gratitude and going up to the steed stroked him gently and said: "Here I am sent to be your rider! I was predestined to ride you, but as my *nasīb* was lying asleep up to this time, I could not see my way to do so!"

"*Bismillāh*," exclaimed the horse, "I am quite at your service." Our hero, thereupon, mounted the steed and the noble animal soon galloped away with him, and both horse and rider being infused with a sense of happiness did not feel the hardships and fatigues of the journey so much as they would have done under other circumstances.

While passing by the river on the banks of which he had perceived the fish writhing in agony, our hero saw that it was still there in the same sad plight. So he at once went up to it, and catching hold of it, squeezed the slab of gold out of its body, restored the poor creature to its element, and putting the gold into his wallet, made his way to the city where he had encountered the Rājā.

When he arrived there he put up at a *sarāī*, and purchased with the gold acquired from the fish, rich clothes, jewellery, and weapons befitting a young nobleman, and, attiring himself in them, presented himself before the Rājā.

The Rājā was surprised to see him, so much changed did he look from his former self, and welcoming him most cordially, gave him a seat of honour in the midst of his nobles. He then inquired of him whether his *nasīb* had given him any solution of the vexed question of the collapse of the tower, and was delighted to hear in reply that so simple a matter was the cause of all the annoyance he had suffered, and all the expense he had been put to. With a view, therefore, to put an end to the difficulty at once, he ordered his daughter to be brought before him, and putting her hand into that of our hero, proclaimed him then and there his son-in-law!

After this the tower stood as erect and firm as the Rājā wished it, and the whole kingdom resounded with the praises of the traveller who had been the means of contributing to its stability, and no one grudged him the hand of the fair princess as a reward for his services.

After a few days spent in feasting and merry-making, our hero took leave of his father-in-law, and set out on his homeward journey with a large retinue. When he reached the mango tree that produced bitter fruit, and sat down under its branches, surrounded by all the evidences of wealth and honour, he could not help contrasting his former state with his present altered circumstances, and poured forth his thanks to the good Allah, who had hitherto befriended him. He then ordered his men to dig at the roots of the tree, and their labours were soon rewarded by the discovery of a large copper vessel, so heavy as to require the united strength of a number of men to haul it up. When the treasure trove was opened, it was found to be full of gold and jewels of great value, and our hero got the whole laden upon camels, and joyfully resumed his journey home.

When he entered his native place with his bright cavalcade and his lovely wife, quite a crowd of eager spectators gathered round him, and his brother and other relatives who were of the number, although they recognized him, were too awe-struck to address him. So he ordered his tents to be pitched in a prominent part of the town, and put up there with his bride. In due course he caused inquiries to be made regarding his first wife and his children, and soon had the satisfaction of embracing them once more. He was grieved to find them in the same half-starved, ill-clad condition he had left them in, but was nevertheless thankful that their life had been spared so long. His next step was to take his new bride to his first, and therefore more rightful wife, place her hand in hers, and bid her look upon her as a younger sister. This the old lady promised gladly to do.

All his friends and neighbours then called upon him to offer him their congratulations, and even his hard-hearted brother and his wife failed not to visit him, and wish him joy of his good fortune. Seeing now that he was a much richer man than themselves, they tried their best to ingratiate themselves into his favour, and the wife even went so far as to invite his two wives to a grand feast, which she said she was going to give in honour of his happy return and reunion with his family.

Our hero consented to let his wives go to the feast, and the next day the two ladies, attiring themselves in their best clothes and jewels, went to their brother-in-law's house, where a large party, consisting of ladies of the best families, had assembled to do them honour. After some time spent in the interchange of civilities, the whole company sat down to a sumptuous banquet. As the meal proceeded however, what was the surprise of the guests to see, that instead of putting the rich viands into her mouth, the old wife of our hero placed a tiny morsel each time on each of the different articles of her jewellery and on the deep gold embroidered borders of her *sārī*. For some time no one dared to question her as to the reason of her strange behaviour, but at last, one old woman, bolder than the rest, and who was, moreover, possessed of a sharp tongue, cried out in a loud voice: "Bilā, what are you about? You don't seem to have come here to feed yourself, for up to now you have been doing nothing but feed your jewellery and your clothes!"

"You are right, old lady," replied our hero's wife, "you are quite right when you say that I have been feeding my jewellery and clothes; for has not this repast been provided, and all this distinguished company brought together, in honour of our rich clothes and jewellery? There was a time, when neither my husband nor myself was thought fit to partake of our hostess's hospitality; nay, at one time, even so much as a bucketful of water in which rice had been washed for a feast, was refused to me, although my husband, my children and myself were starving! And all that because then we were not possessed of these fine clothes, and this jewellery!"

With these words she took her co-wife by the hand, and the two turning their backs on their hostess, walked majestically out to their palanquins and returned home!

The chagrin, disappointment, and rage of the hostess knew no bounds at this, especially as all her guests, instead of taking her part, began to laugh at her, and told her she had been well served for her ill-mannered pride and her hard-heartedness to her relatives when in distress. Nay, to shew their contempt for her, they all left the feast unfinished, and went away to their homes in rapid succession.

Our hero passed the rest of his life with his two wives and their children very happily ever afterwards, and had never again any cause to complain against his *nasib*.

## MISCELLANEA.

### THE DATE OF SUNDARA-PANDYA-JATAVARMAN.

Dr. Hultzsch has published materials for calculating the date of Sundara-Pāṇḍya-Jatāvarman, *ante*, Vol. XXI. pp. 121-2 and 343-4. He has given parts containing dates of two inscriptions of Sundara-Pāṇḍya. One belongs to the 9th and the other to the 10th year of his reign. The details of the date of the 9th year inscription are (*ante*, Vol. XXI. p. 343):— Tribhuvana-chakravartiga[?] śrī-Sundara-Pāṇḍiyadēvarakku yāṇḍu lōvadu Ishava-nā[ya]r[?] p[?]r[?]va-pakshattu p[?]t[?]cha-miy[u]m Se[v\*]vāy-kkijammiyum per[?]a P[?]nar-p[?]sattu nāl. — "In the 9th year (of the reign) of the emperor of the three worlds, the glorious Sundara-Pāṇḍyadēva, — on the day of (the *nakshatra*) Punarvasu, which corresponded to Tuesday, the fifth *tithi* of the first fortnight of the month of Rishabha." And the details of the date of the 10th year inscription are (*ante*, Vol. XXI. p. 121):— Kō-Chēḥaḍaipanmar-āṇa Tribhuvana-chakravartiga[?] emmanḍulanu[?] konḍ-aruliya śrī-Sundara-Pāṇḍiyadēvar[?]ku yāṇḍu lōvadu p[?]ttāvuḍu Rishabha-nāy[?]r[?] apara-p[?]kshattu Budan-kijammiyum prathamaiyum per[?]a A[?]i[?]lattu nāl. "In the 10th — tenth — year (of the reign) of king Jatāvarman, alias the emperor of the three worlds, the glorious Sundara-Pāṇḍyadēva, who was pleased to conquer every country, — on the day of (the *nakshatra*) Anurādhā, which corresponded to Wednesday, the first *tithi* of the second fortnight of the month of Rishabha."

In his 10th year inscription Sundara-Pāṇḍya tells us that he conquered Kaṇḍa-Gōpāla and Gaṇapati. Dr. Hultzsch gives a date of Gaṇapati in the Śaka year 1172, and tells us from other sources that he died in Śaka-Saṃvat 1180. He also gives three dates of Kaṇḍa-Gōpāla, which are as follows:—

#### No. I.

*On the south wall of the so-called "rock" (malai) in the Arulḍa-Perumal temple.*

Svasti śrī Śakara-yāṇḍu 1187 per[?]a Tiribuvana-chakkarava[r]ttiga[?] śrī-vijaya-Kaṇḍa-Gōpāladēvarakku yāṇḍu lōvadu Miduṇa-nāy[?]r[?] apara-pakshattu trayōdaśiyum Śaṇi-kkijammiyum per[?]a Rōṣaṇi-nāl.

"Hail! Prosperity! In the 15th year (of the reign) of the emperor of the three worlds, the glorious and victorious Kaṇḍa-Gōpāladēva, which corresponded to the Śaka year 1187, — on the day of (the *nakshatra*) Rōhiṇi, which corresponded to Saturday, the thirteenth *tithi* of the second fortnight of the month of Mithuna."

#### No. II.

*On the north wall of the second prakāra of the Akāmarandha temple.*

Svasti śrī Śakara-yāṇḍu 1187 per[?]a Tiribuvana-chakkarava[r]ttiga[?] śrī-viśaiya-Kaṇḍa-Gōpāladēvar[k\*]ku yāṇḍu 1[6]vadu Simha-nāy[?]r[?] apara-pakshattu tritīyayum Śaṇi-kkijammiyum per[?]a Uttirāḍattu nāl.

"Hail! Prosperity! In the 1[6]th year of *etc.*, which corresponded to the Śaka year 1187, — on the day of (*the nakshatra*) Uttaraśādhā, which corresponded to Saturday, the third *tithi* of the second fortnight of the month of Siṃha."

### No. III.

*On the same wall as No. I.*

' Svasti śrī Śakara-yāṇḍu 118[7] peṇṇa Tiribuvapaśakkarava[r]ttigaḷ śrī-viśaiya-Kaṇḍa-Gōpā-ladēvaṇṅku yā[n\*]ḍu 1[6]vaḍu Siṃha-nāyaru apara-pakshattu tritaiyayum Saṇi-kkilaṃaiyum peṇṇa Uttiraṭṭādi-nāḷ.

"Hail! Prosperity! In the 1[6]th year of *etc.*, which corresponded to the Śaka year 118[7], — on the day of (*the nakshatra*) Uttara-Bhādrapadā, which corresponded to Saturday, the third *tithi* of the second fortnight of the month of Siṃha."

The details of these three dates are correct for the Śaka years quoted with them; except that the *nakshatra* of No. II. should be Uttara-Bhādrapadā instead of Uttaraśādhā.

The English equivalents of these three dates are:— No. I. Saturday, the 13th June A. D. 1265; and Nos. II. and III. Saturday, the 1st August A. D. 1265. The Śaka years in these three dates are expired, while that in the date of Gaṇapati is current.

From these data Dr. Hultzsch has already pointed out that the year fitting to the details of the 10th year inscription of Sundara-Pāṇḍya should be sought for between the Śaka years 1172 and 1190.

The 10th year inscription in which Sundara-Pāṇḍya alludes to his victory over Kaṇḍa-Gōpāla, is dated in the solar month of Vṛishabha. We see from the date No. I. of Kaṇḍa-Gōpāla that his accession must have taken place not before the commencement of the month Mithuna of Śaka-Saṃvat 1172 expired. The first available month Vṛishabha after this is that of S.-S. 1173 expired. The Śaka year, therefore, for Sundara-Pāṇḍya's 10th year inscription does not fall before S.-S. 1173 expired. Strictly speaking, therefore, we should seek for the Śaka year fitting to the details of the 10th year inscription of Sundara-Pāṇḍya, between the years 1173 and 1190 expired, both inclusive. Consequently, the Śaka year for his 9th year inscription should be sought between the years 1172 and 1189 expired, both inclusive. Taking, however, one year more on each side, I find that the Śaka years 1181 and 1182 expired are the only years corresponding respectively to the details of the 9th and 10th year inscriptions of Sundara-Pāṇḍya. I may say

here, once for all, that the Śaka years in my calculation are all taken as expired years.

Tuesday, and the Punarvasu *nakshatra* falling on a *śukla pañchamī* in the solar month of Vṛishabha, are the requirements of the 9th year inscription; and Wednesday, and the *nakshatra* Anurādhā falling on a *kṛishṇa pratipadā* in the solar month Vṛishabha, are required for the 10th year inscription. In both the inscriptions the solar month is Vṛishabha. Parts of two lunar months, Vaiśākha and Jyēsthā, fall in the solar month Vṛishabha. First I searched for the years, in which the given week days fell on the given *tithis* of Vaiśākha and Jyēsthā. I need not give here all these years. I calculated afterwards in which of these years the given week days, the *nakshatras*, and the solar month fell together; and found that the three required things for the 9th and 10th year inscriptions, respectively, fell together, actually or nearly, in the Śaka years 1181 and 1182, and again in 1184 and 1185. Also, taking each inscription separately, there is no other year for either of them.

Of the above two pairs of years, first I take the latter. According to the present *Sārya-Siddhānta*, in Śaka-Saṃvat 1185, the *amānta* Vaiśākha *śukla pūrṇimā* ended and the *kṛishṇa pratipadā* commenced on Wednesday, the 25th April, A. D. 1263, at 4 *ghaṭis* 25 *palas*; and the *nakshatra* Viśākha ended and Anurādhā commenced at 23 *gh.* 23 *pa.*, Ujjain mean time (*i. e.* at so many *ghaṭis* and *palas* after mean sunrise at Ujjain). So, two of the three requirements fell together after 23 *gh.* 23 *pa.* from mean sunrise on the Wednesday. But the Vṛishabha-saṃkrānti took place on the same day at 44 *gh.* 7 *pa.* (Ujjain mean time), which was 45 *gh.* 16 *pa.* of the apparent time on that day at Trichinopoly, the place of the 10th year inscription. In finding the apparent time, I have taken for Trichinopoly latitude 10° 47' and longitude 78° 43' east of Greenwich, and 3° 0' east of Ujjain (see Johnston's Atlas). There seem to be two systems at present of commencing a solar month civilly (see *South-Indian Chronological Tables*, p. 7 f.). According to one, when a *saṃkrānti* takes place before sunset, the month is made to begin on the same day; while, if it takes place after sunset the month begins on the next day. According to the other system, when the sun enters a sign within three of the five parts into which the day-time is divided, the month begins on the same day; otherwise, it begins on the next day. In the present instance, the solar month Vṛishabha did not begin on the Wednesday by either of the two systems. Even if we take the actual time of

the *sanīkrānti*, the month began at about midnight; but no religious ceremony is likely to take place after midnight. According to the first *Ārya-Siddhānta*, which is the authority in the Tamil country, the solar month in question actually commences about 4 *ghaṭis* earlier; that is at about 40 *gh.* (Ujjain mean time); but that hour also is too late. So, Saka-Samvat 1185 is not the year of the 10th year inscription.

Now as regards the 9th year inscription. According to Prof. K. L. Chhatre's Tables, in Saka-Samvat 1184, Vaiśākha *śukla pañchamī* ended on Tuesday, 25th April, A. D. 1262, at 19 *gh.* 40 *pa.* (Ujjain mean time); and up to about 33 *gh.* from sunrise there was the *nakṣatra* Punarvasu. But here again, the Vṛishabha-samkrānti took place, according to the present *Sārya-Siddhānta*, on the same day at 28 *gh.* 36 *pa.* (Ujjain mean time). So, only after this time on that day the three requirements, the week day, the *nakṣatra*, and the solar month, came together. Moreover, the *tithi*, *pañchamī*, was not current with them, though it was current at sunrise and up to 19 *gh.*

Taking the 9th year inscription alone, this year might be taken fitting, though not satisfactorily, to the details of its date. But taking both the inscriptions together, there remains no doubt that Saka-Samvat 1184 is not the year of the 9th year inscription. So Saka-Samvat 1184 and 1185 are not the years of the 9th and 10th year inscriptions respectively.

The other pair of years Saka-Samvat 1181 and 1182 is, however, quite satisfactory. In S.-S. 1181, Vaiśākha *śukla pañchamī* ended, according to Prof. Chhatre's Tables, on Tuesday, 29th April, A. D. 1259, at 16 *gh.* 10 *pa.* (Ujjain mean time); from sunrise to the end of the *tithi* there was the *nakṣatra* Punarvasu; and the solar month was Vṛishabha, the day being its fourth civil day, the sun having already entered that sign at night on Friday, 25th April. So, the three required things, the week day, the *nakṣatra*, and the solar month, did exist together in S.-S. 1181. In S.-S. 1182, according to the present *Sārya-Siddhānta*, Vaiśākha *krishṇa pratipaddā* ended on Wednesday, 28th April, A. D. 1260, at 0 *gh.* 16 *pa.* (Ujjain mean time), and at 1 *gh.* 27 *pa.*, Trichinopoly apparent time. A practical work, based on the first *Ārya-Siddhānta*, — the chief authority for the Tamil solar calendar, — must have been in use at Trichinopoly and other Tamil provinces at the time of the inscription in question. I do not know the actual work; but it must be similar to

the *Karaṇa-prakāśa*, a work composed in Saka-Samvat 1014, and based on the first *Ārya-Siddhānta* with a *bija* correction. And by the *Karaṇa-prakāśa* I find that the *tithi* ended at Trichinopoly at 2 *gh.* 58 *pa.*, apparent time. This *tithi* ended rather soon after sunrise, and therefore I calculated it from different authorities, to find whether it might end on the previous day, Tuesday, by any authority; but now I am sure that by no authority, likely to be in use in the Tamil country at the time of the inscriptions in question, could it end on the Tuesday.<sup>1</sup> On the above Vaiśākha *krishṇa pratipaddā*, Wednesday, the *nakṣatra* was Anurādhā, which ended at 7 *gh.* 34 *pa.*, Ujjain mean time, and at 8 *gh.* 45 *pa.*, Trichinopoly apparent time, according to the *Sārya-Siddhānta*, and at 9 *gh.* 46 *pa.*, Trichinopoly apparent time, according to the *Karaṇa-prakāśa*; and the solar month was Vṛishabha, the day being its fourth civil day, the sun having already entered the sign Vṛishabha on the night of Saturday, 24th April, A. D. 1260. So the three required things fell together in the Saka year 1182.

I may state here that the Śaka years 1170 and 1171, and again 1191 and 1192, are other pairs of years, in which the three required things fall together, actually or nearly. But the first of these two is more unsatisfactory than the pair of years 1184 and 1185 above described. The second pair is a little less satisfactory than the pair of years 1181 and 1182. But these two pairs are out of our limit, which has, as I have stated above, Śaka-Samvat 1172 and 1173 on one side and 1189 and 1190 on the other.

So, the Saka years 1181 and 1182 expired are the only years respectively for the 9th and 10th year inscriptions of Sundara-Pāṇḍya-Jaṭavarman. His accession must have taken place on some day from the fifth day in the solar month of Vṛishabha of Śaka-Samvat 1172 up to the fourth day in the same solar month of Ś.-S. 1173; or from Vaiśākha *krishṇa dvitīyā* of Ś.-S. 1172, to Vaiśākha *śukla pañchamī* of Ś.-S. 1173. There being about ten or eleven months of the year 1172 and only one or two of 1173, we should, in the absence of other definite proof, prefer the Saka year 1172, expired, for the accession of Sundara-Pāṇḍya-Jaṭavarman.

There is not a single year from Śaka-Samvat 1170 to 1192, both inclusive, that satisfactorily fits the details of the date No. 2, *ante*, Vol. XXI. p. 344, of the 9th year inscription of Sundara-Pāṇḍya-Maṇavarman. In the Śaka years 1174

<sup>1</sup> In the other calculations, also, in this note, I have secured as much accuracy as is required in each individual case.



and 1177, there is only a near approach of the three requirements. In these two years, Chaitra *krishna dvitīyā* ended and *trītiyā* commenced on a Friday, at respectively 16 *gh.* 55 *pa.* and 46 *gh.* 41 *pa.* (Ujjain mean time); according to Prof. Chhatre's Tables, and after that time only, the required things, — *krishna trītiyā* coupled with a Friday, the *nakshatra* Viśākhā, and the solar month Mēsha — fell together. If the Sundara-

Pāṇḍya-Māṇavarman of this inscription of the 9th year were the same as Sundara-Pāṇḍya-Jaṭavarman, the details of its date should fit Śaka-Samvat 1181; but they do not. It is certain, therefore, that Sundara-Pāṇḍya-Māṇavarman is different from Sundara-Pāṇḍya-Jaṭavarman.

SHANKAR B. DIKSHIT.

Dhulia, 10th May 1893.

### NOTES AND QUERIES.

#### SRĀHE.

Śrāhe is a puzzling word, which appears in the dates of a few inscriptions in the Kanarese country (see *ante*, Vol. XIX. p. 163).

I have just found another, rather different, instance of the use of it. An inscription of the time of the Western Chālukya king Sōmēśvara I., dated in A. D. 1050, at Sūḍi in the Rōṇ Tāluka, Dhārwar District, mentions, among the grants,—

*tad-varsham-modal-āgig=eraḷu śrāheya siddhāyam-olag-āgi.* This shews that there were two *srāhe*-days in the year; and that certain fixed duties or taxes were paid on them. It also proves that the word is *śrāhe*; and not *śrādhe*, as is equally possible in the other passages in which the word has been met with. But the meaning of the word still remains unexplained.

J. F. FLEET.

### BOOK NOTICE.

PĀṆINI, Ein Beitrag zur Kenntniss der indischen Literatur und Grammatik. Von Bruno Liebhich, Dr. Phil., Leipzig. Hessel, 1891.

It is an observation as trite as it is true, that an epoch-making work, besides having an importance of its own, renders possible the production of other good books, and thereby opens out paths of investigation, which but for them would have remained closed to the most adventurous pioneers by an impassable barrier. As Gumānī of Paṇḍu puts it:

पूर्वजकुक्षिनिष्ठाङ्गवि गङ्गात्  
प्रापितवान्स भगिरथभूपः ।  
बन्धुरभूज्जगतः परमोऽसौ  
सज्जन है सब का उपकारी ॥

Dr. Kielhorn's Edition of the *Mahābhāṣya* is a case in point. A monument of accurate and solid learning in itself, it has incited Dr. Liebhich, and made it possible for him, to write the excellent essay which forms the subject of this review.

The work may be described as having the same object as Goldstücker's well-known essay—to determine the place of Pāṇini in Sanskrit Literature—and it may be at once stated that the author has made a great advance in this interesting investigation. He has had at his command materials not available to former authors, and he has employed new methods, which they had hitherto not been able to adopt. Dr. Liebhich's first chapter is devoted to a review of the attempts of former authors to fix the date of Pāṇini, from Goldstücker's suggestion of not later than 700 B. C., to that of Dr. Pischel,

which puts him 1,100 years later. The author's own opinion on this point is that we have not yet sufficient ground to come to a definite conclusion, but that in all probability he came after the Buddha and before the commencement of the Christian Era: and that he was nearer the earlier than the later limit. In the second chapter the author continues the inquiry, by seeking to establish the dates of Pāṇini's commentators. The author of the *Kāśikā Vṛitti*, died about 660 A. D. He was preceded by Chundragōmin, who appears to have lived in the 4th or early in the 5th century A. D. Before him came Patañjali, the author of the *Mahābhāṣya*, who probably lived in the second century B. C. Kātyāyana, the author of the *Vṛttika*, lived some generations before Patañjali, and Pāṇini was at least one generation before Kātyāyana.

Dr. Liebhich in his third chapter opens the most original and interesting portion of the work. He compares the Sanskrit language as laid down in Pāṇini's Grammar with the actual Grammar exhibited by four stages of Sanskrit literature, between the first and last of which he must certainly have lived. For this purpose he takes a thousand verbal forms in each of the following—(a) the *Ātārīya Brāhmaṇa*, (b) the *Bṛihadāranyaka Upanishad*, (c) the *Āśenakīyana* and *Pāraskara Grīhyasūtras*, and (d) the *Bhagavadgītā*. The first represents the language of the older *Brāhmaṇas*, the second that of the later *Brāhmaṇas*, the third that of the *sūtras* and the fourth that of Epic poetry. Every form is compared with what Pāṇini says it



ought to have been, and each departure from his grammar is recorded and classified. Omitting irregularities which are noticed by Pāṇini himself, as belonging to the *Chhandas* or older (i.e. before him) language, the following is the number of forms found to be grammatically false according to his rules, out of the thousand examined in each work,—(a) 6, (b) 27, (c) 41, (d) 37. From these statistics, and from a consideration of the nature of the irregularities in each case, he comes to the following conclusions:—

1. That Pāṇini is nearest in time to the *Grihyasūtras*.

2. That both the *Aitarīya Brāhmaṇa* and the *Bṛihadāranyaka Upanishad* certainly belong to a time earlier than his.

3. That the *Bhagavadgītā* certainly belongs to a time later than his.

In his fourth chapter the author deals with the Pāṇini's relation to the language of India; without a clear comprehension of which it is impossible to solve the problem of the extent to which Sanskrit was a living speech. The author first gives a brief *résumé* of the various propositions on this point which have hitherto been advanced, in which I may notice that he omits to mention Senart's arguments, contained in his essays on the Inscriptions of Piyadasi. His own opinion is that Pāṇini taught the language spoken in India at his time, that the Sanskrit which he taught was, syntactically, practically identical with that of the *Brāhmaṇas* and of the *Sūtras*, and that in grammar, it only differed from the *Brāhmaṇas* by the absence of a few ancient forms, most of which were specially noted by him as Vedic peculiarities, and from the *Sūtras* by the omission to notice certain loosely used forms, such as those which exist in every language beside the stricter ones enjoined by grammar.

In suggesting that Pāṇini taught in his grammar the Aryan language, in the form in which it was at the time generally spoken even by the educated in India, I think Dr. Lichieh goes too far. That Pāṇini, in his grammar, illustrated a language which was spoken at the time by some persons, and probably by himself, is possible, and may be allowed; but I, for one, cannot admit that that language was in Pāṇini's time the general spoken language of India, or even of North-Western India. One fact alone makes the thing seem to me impossible. Pāṇini probably lived somewhere about 300 B. C., but sup-

posing him to have lived a hundred years earlier or a hundred years later, in the matter of the growth of a language really makes very little difference. Now we know that the Vedic hymns, which, in their original forms, were in the vernacular language of the people who first sang them, existed certainly some centuries before Pāṇini. The older *Brāhmaṇas*, equally certainly were composed some centuries before Pāṇini's time, and finally, the *Sūtras* were composed about his time. On the other hand, the Aśoka Inscriptions, which were in the vernacular language of the Court of Magadha, were fifty, or at most a hundred and fifty, years later than Pāṇini. Now, taking Pāṇini's own time as the standpoint and looking backwards and forward, what do we see? Looking backward, through a long vista of centuries we see the hymns of the *Vēdas*, the searchings of the *Brāhmaṇas* and the teachings of the *Sūtras*, all couched in what is practically one and the same language. The oldest hymns of the *Rig Vēda* have ancient forms, and it may be argued that we should exclude them,—be it so. Between the oldest *Brāhmaṇas* and Pāṇini at least one century must have elapsed, and the language of the *Brāhmaṇas* and the language of Pāṇini are identical. Between Pāṇini and Aśoka, certainly not more than a century and a half elapsed, and the language of Aśoka is as different from that treated by Pāṇini, as Italian is from Latin. Nay, this was the case, although the people of Aśoka's time had Pāṇini's Grammar before them as a guide, and though the Aśoka Inscriptions show plain signs of a striving after style more in accordance with the teachings of the Sanskrit schools than the existing vernacular of the day. Aśoka, it is true, lived in Eastern Hindūstan, and Pāṇini in the North-west, but that can be of little weight. It is impossible to suppose that, while language developed along its natural lines in the east, that development remained arrested in the west.

Those, therefore, who maintain that Pāṇini wrote a grammar of the language generally spoken at his time must account for two things. Before his time, for at least a hundred years<sup>1</sup> the vernacular language remained, fixed, unchanged, in a state of arrested development. After, his time, during at most a century and a half, and possibly during only half a century, the same vernacular language underwent a course of decay or development, as great as the development of Latin into Italian. This, too, during a time when it had before it Pāṇini's great Grammar to keep it straight, in the right way, and to

Pāṇini. I am only stating the case in the most favourable way I can for the other side.

<sup>1</sup> Of course I do not for a moment suggest that the oldest *Brāhmaṇas* were only a hundred years older than

arrest its development, as suddenly and fixedly as the development of Sanskrit was arrested. The assumption of such two conditions of existence in two periods of a language's history, one of which immediately succeeds the other, is too violent to be credible.

But I have admitted that it is possible that at the time of Pāṇini, Sanskrit was a spoken language. If it was not spoken by the common people, by whom was it spoken? The answer is, by the schools.

From the earliest times the Brāhmaṇs devoted themselves to the study of the language of their sacred books, and no doubt they used it amongst themselves, in the schools, as a medium of disputation, and, perhaps, even, of ordinary intercourse. In later times we find, in the *Rāmāyaṇa*, Hanumān considering whether he should address Sītā in Sanskrit or in Prākṛit, and no doubt this illustrated the state of affairs in Pāṇini's time as well. Brāhmaṇs could address each other in the holy language, which they so carefully studied and kept up in its integrity, but in communication with the outer world beyond the boundaries of their schools, they had to use that vernacular language of the people, which, descended from the dialects in which the Vedic Hymns were first composed, passed, regularly and inevitably, in the course of centuries, into (amongst others) the language of Aśoka, and thence into that of Hāla and of Tulasī Dās. Call that Vernacular language what you will, so long as it is not called Sanskrit. Many things add proof to the existence of this vernacular language at the time when Sanskrit was fixed,—nay, Sanskrit itself bears witness to it itself, on its very face, in the way in which it has borrowed some of these vernacular words, in their vernacular forms, and then re-transferred them, by a process of reversed etymology into what it imagined to be their original Vedic forms. Its mistakes in this process of reversion betray the secret.<sup>2</sup> No doubt in speaking Sanskrit in the schools many things were referred to, of which the original Vedic name was forgotten, and of which the vernacular form had perforce to be used in a form dressed up for the occasion.<sup>3</sup> In short, Sanskrit was used in the schools in Pāṇini's time much as Latin was used in the schools in the Middle Ages. It was habitually used and spoken as a scholastic language, and in

the course of time had even branched out into scholastic dialects, as Dr. Liebhich's statistics of the *Sūtras* show.

I think, therefore, that Dr. Liebhich goes too far, if I understand him aright, when he says that Pāṇini's Sanskrit was 'the spoken, the living speech of the learned men of his time.' Unless he means by this that it was merely a school language of the learned, entirely distinct from the general language of Hindūstān, also spoken by, and actually the vernacular even of, these learned men, I cannot but consider him, and the many who agree with him, to be labouring under a false impression.

In concluding this subject, Dr. Liebhich's classification of the various stages of the Sanskrit language may be given here. He divides them as follows:—

#### I. Ante-classical

The *Samhitas* of the four *Vēdas*.

#### II. Classical

(a) *Brāhmaṇas* and *Sūtras*.

(b) Pāṇini's teaching.

#### III. Post-classical

(a) Literature not governed by Pāṇini:  
The Epic poems.

(b) Literature arisen under the influence of Pāṇini: the language of Kālidāsa, &c.

In the fifth chapter Dr. Liebhich combats Prof. Whitney's attacks on the Sanskrit grammatical school in general, and in the sixth he applies the statistics already given to deciding whether any portions of the *Bṛihadāraṇyaka Upanishad* and of the *Aitareya Brāhmaṇa* are older or more modern than other portions; but I must refer the reader to both these essays directly; as the demands of space do not allow me to describe their contents. Suffice it to say that with regards to the Kāṇva Recension of the former, he considers the whole of it (with a reservation regarding the 5th book) to be earlier than Pāṇini. So also the *Aitareya Brāhmaṇa* with the exception of the 31st *Adhyāya*.

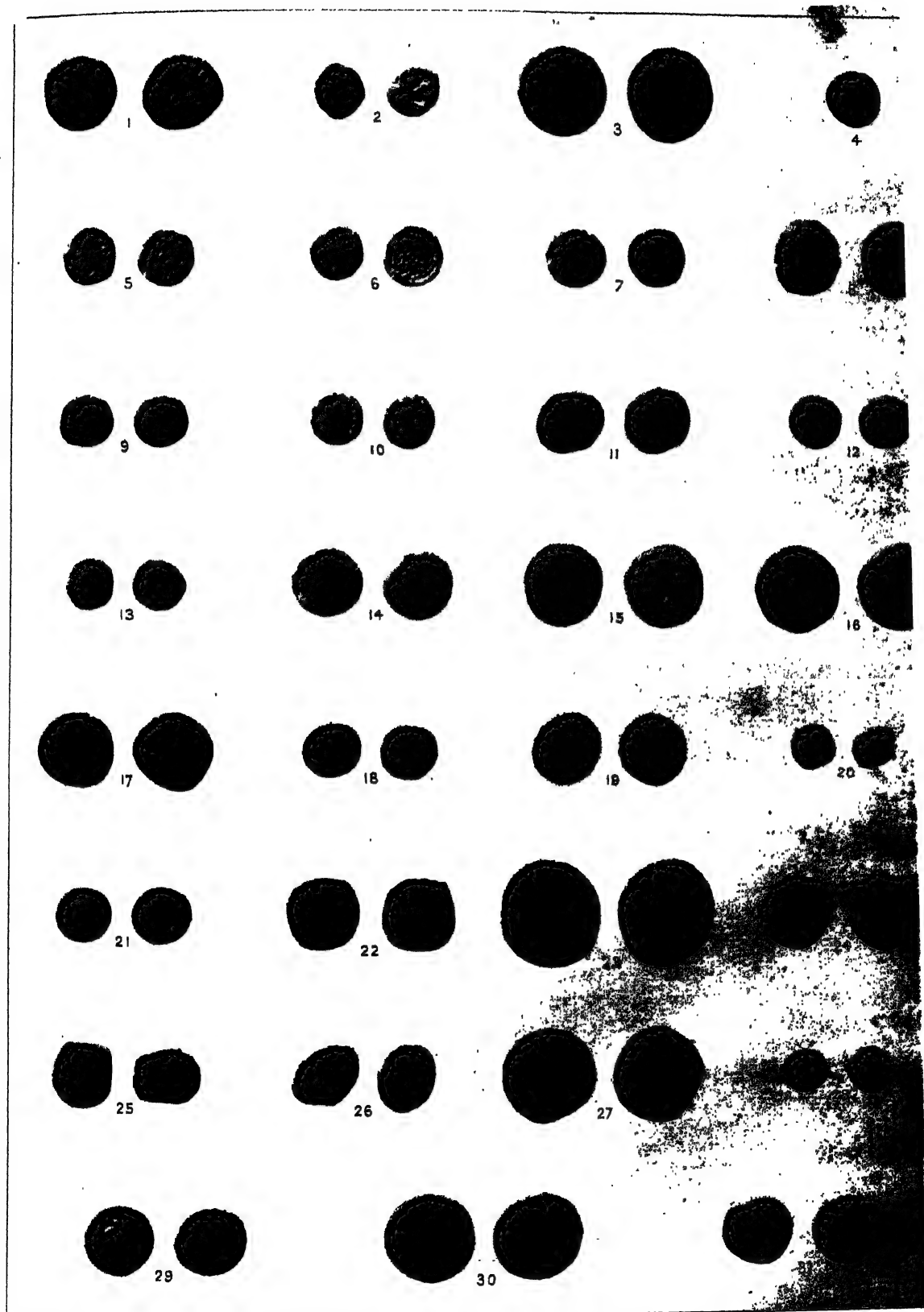
This excellent and most interesting book concludes with two useful appendices, in which the author explains the Paninian teaching on the genus (*pada*) of the Verb, and on the formation of the Feminine of nouns.

<sup>2</sup> An example is the Sanskrit *aṅḍra*, sugarcane sprouts, which I have referred to (*ante*, p. 166) in reviewing Dr. Macdonell's *Sanskrit Dictionary*. This word is manufactured from the old Prākṛit *aggāṇa*. Sanskrit took *aggāṇa*, and by a mistaken etymology assumed that it was derived from *aṅḍra*, and therefore it declared

that *aṅḍra* was the Sanskrit word for sugarcane sprout. Really, the word is derived from *agṛa* with pleonastic *ḍa* (quasi *dris*). There are many examples of this sort.

<sup>3</sup> Just as Father Tom said to the Pope in their immortal conversation: 'Dimidium cyathi vero apud metropolitanos Hibernicos dicitur dandus (a dandy!)

# DANISH COINS FROM TRANQUEBAR.





## NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, I.C.S.

(Continued from p. 206.)

(7.) *Dōhābali*. See above. Five hundred and seventy-three miscellaneous *dōhā* and *sōratāhā* verses.

The following may be taken as a specimen. They are extracts from other works of the poet:—

*Taba lagi kusala na jīva kahūñ sapanehuñ mana bisrāma |*  
*Jaba lagi bhajata na Rāma kahūñ sōka-dhāma taji kāma || 131 ||*  
*Binu suta-sanga na Hari-kathā tehi binu mōha na dhāga |*  
*Mōha gaē binu Rāma-pada hōe na dṛiḍha anurāga || 132 ||*  
*Binu bisvāsa bhayati nahiñ tehi binu dravahiñ na Rāma |*  
*Rāma-kṛpā binu sapanēhu jīva na laha bisrāma || 133 ||*

131. No happiness will be in life, no rest to the soul even in dreams, till a man, abandoning desire, that home of sorrow, worships Rāma.

132. Without fellowships of the faithful, there can be no converse about God, and without that converse illusion does not disappear. Unless illusion disappear, there is no firm love for Rāma's feet.

133. Without trust there is no faith, and without faith Rāma is not compassionate. Without Rāma's mercy there is no rest for life, even in one's dreams.

(7a.) The *Sat'sai*, or Seven Centuries. I have already discussed at considerable length the question of the authenticity of this work. Whether written by Tul'si Dās or not, it certainly contains, and is the only work attributed to him which does contain, a systematic exposition of his religious opinions. It therefore deserves more than a passing notice.

Although nominally in seven *sargas* or parts, each consisting of a century of verses, this is not quite an accurate description, for, as will be seen, each part contains a few more or less than a hundred. This lends countenance to the theory that verses have been interpolated here and there. The object of the work is purely religious, and though each *dōhā* is capable of being quoted independently by itself, the book is not a mere collection of disjointed gnomic verses. A clear connecting leading idea runs through the whole of each part.

The verses may be considered as falling into three classes, *vis.* gnomic, parenetic, and purely devotional. The majority belong to the second class.

The following are the names of the various parts:<sup>1</sup>—

*Sarga I., Prēma-bhakti-nirḍēsa*, Explanation of Faith as Affection.<sup>2</sup> One hundred and ten *dōhās*.

*Sarga II., Upāsana-parābhakti-nirḍēsa*, the Explanation of Faith in its Highest Form as Adoration. One hundred and three *dōhās*.

<sup>1</sup> Kādō Rām, pupil of Jānakī Śarmā, the son of Sōch Datt Śarmā, is the author of the following verse, comparing the various *Sargas* to different portions of Sītā's body. Metre *Ohhappai*:—

*Sri jī prēmā pāya, lanka atigīpya parā hai |*  
*Vakrōkti hai ulāra Rāma rasa amiya bhārā hai ||*  
*Hṛīnuyā ātama-bōdha, karma-siddhānta galā hai |*  
*Ānana jñāna-siddhānta jahāñ hai brahma hālā hai ||*  
*Rōja-nīlī hai sōa siya, ehi vidhi Tulast Dāsa hiya |*  
*Āli anta līñ dōkhiyē satasaiyē hai satta Siya ||*

The *sarga* on Faith as Affection is Sītā's feet, that on Faith in its Highest Form greatly to be cherished is her waist, that on the Essence of the Lord described in Enigmas, filled with nectar, is her womb, that on Self-knowledge is her heart, that on the Doctrine of *karma* is her neck, that on the Doctrine of knowledge, by which Brahman may certainly (be found), is her face, and that on the Duties of kings is her head. Thus did Tul'si Dās determine in his heart that from beginning to end the *Sat'sai* should be a representation of Sītā.

<sup>2</sup> Cf. *Sāṃjīya* I., 1, 2, *ahīñ bhakti-jigūdāch, eī parānura'tir tīvarē*, Now then there is a wish to know faith. In its highest form it is an affection fixed on God (Cowell).

*Sarga III., Śāṅkṣṛta-valkrōkti-rāma-rasa-varṇana*, the Description of the Essence of the Lord by means of symbolical Enigmas. One hundred and one *dōhās*.

*Sarga IV., Ātma-bōdha-nirdēśa*, the Path of Self-knowledge. One hundred and four *dōhās*.

*Sarga V., Karma-siddhānta-yōga*, the Influence of the Doctrine of *Karma*. Ninety-nine *dōhās*.<sup>3</sup>

*Sarga VI., Jñāna-siddhānta-yōga*, the Determination of the Doctrine of Knowledge. One hundred and one *dōhās*. Subject,—the necessity of a spiritual guide for a perfect knowledge of the mystery of the Perfect Name.

*Sarga VII., Rāja-nīti-prastāva-varṇana*, On the Duties of Kings (and their subjects).

As stated above, a large number of the verses in the *Sat'sai* are repeated in the *Dōhābālī*. *Sat. I.*, 2, also occurs in the *Bairagya Saṁdīpanī* (*I.*, 1) and *Sat. I.*, 107, in *Bai. I.*, 15. Both these verses are also repeated in the *Dōhābālī* (*I.*, 38).

The part of the *Sat'sai* which is best known is the third *sarga*, in which various devotional exhortations are disguised in symbolical enigmas, in the style long afterwards made popular by Bihārī in his *Sat'sai*. As already explained, the authenticity of this part is more than doubtful. Each *dōhā* is a riddle, in which the true meaning is hidden to any one not possessed of the key. Two examples will suffice.

*Bīja dhananājaya rabi sahita Tulasi tathā mayanka !*

*Pragaṭa tahān nahin tama tamī sama chita rahata asanka || 5 ||*

Literally this means :

'The seed of Dhananājaya with the sun, and, O Tul'sī, also the moon. Where they are manifest, the night of darkness is not, and the soul remains at peace and secure.' This is, as it stands, nonsense. But *bīja* is a technical term for the esoteric meaning of the letters of the alphabet, and the word *dhananājaya* means also 'fire.' Therefore the *bīja* of *dhananājaya* means that letter, the esoteric meaning of which is 'fire,' i.e., *ra*. So also the *bīja* of *ravi*, the sun, is *a*, and of *mayanka*, the moon, *ma*. These three together make up the word *Rāma*, and hence the poet means to say that when the name of Rāma is manifest, the night of ignorance vanishes, and leaves the soul at peace.

Again,—

*Bhaju hari ādikhin bāṭikā bhari tā rājiba anta !*

*Kara tā pada bisvāsa bhava saritā tarasi turanta || 22 ||*

Worship, after taking away the first syllable of (*ā-rāma*, a synonym of) *bāṭikā*, a garden, and adding *tā* to the last syllable of (*sa-sī*, a synonym of) *rājiba*, the moon (i.e. worship Rāma and Sītā). Place trust in their feet, and at once dost thou pass over the sea of existence.

The fifth *sarga* is a good example of the author's didactic style, and the following free translation of it may be acceptable, as it contains Tul'sī Dās's doctrine of *karma* or works.

It will be advantageous, however, first to warn the reader as to the ground on which we are treading. Tul'sī Dās's system of philosophy was mainly that of the *Vēdānta*,—not how-

<sup>3</sup> Tul'sī Dās's use of the word *karma*, may be gathered from 96th *dōhā* of this *sarga*, where he gives in illustration a goldsmith as the *kartā* or agent, the gold on which he works as the *kārana* or object acted on (i.e. the material cause), and the finished ornament as the *kārya* or effect. *Kārya* and *karma* are to him almost equivalent terms (e.g., *dō.* 86). Just as there cannot be an earthen pot without presupposing the existence of a potter, so without a *kartā* or agent, there cannot be a *karma*. It is only by knowing the *kartā* that the true nature of the *karma* can be recognized (87). *Karma* can never be wiped out, only the Lord is free from its law (12). Each individual is a 'store' of *karma* (9), and hence never loses his identity. As a seed always produces its own kind and not another plant, so an individual always remains the same, even when he is absorbed in the Lord (10). Just as water is absorbed by the sun, and yet is never destroyed, so the individual is absorbed in the Supreme God, and yet is never reduced to nibility (8).



ever of the school more usually known, that of Sankara Āchārya,—but partly based on the lesser known school of Rāmānuja, as developed in the *Śrī Bhāṣya*.<sup>4</sup> Fifth (?) in descent from Rāmānuja (11th-12th century), in the line of religious teachers came Rāmānand, the founder of the Rāmāwat Sect, to which Tul'si Dās belonged. The philosophical system of the Rāmānujas is much the same as that of the Rāmāwats. It is in matters of detail of doctrine that they differ. The main difference is the somewhat illiberal views of Rāmānuja. He wrote for the Brāhmins and in Sanskrit, and his system of ceremonial purity was strict in the extreme. Rāmānand was converted to broader notions by his expulsion from that brotherhood for an imaginary impurity, and this insult was the direct cause of one of the greatest religious revolutions which India has seen. A revolution, like the Buddha's, from intolerance to tolerance, from spiritual pride to spiritual humility, and from a religion which teaches that the highest good is self-salvation, to one which teaches love to God and a man's duty to his neighbour. That Perfect Faith in God consists in Perfect Love to God is the first text of the sermon which Rāmānand's disciples preached, and the second was the Universal Brotherhood of Man, for 'we are all His children.' Rāmānand called his followers *Avadhūta*, for they had 'shaken off' the bonds of narrow-mindedness. To the happy accident of the insult, we owe the noble catholicity of Rāmānand's disciple (greater than his master) Kabir, and this teaching reached its final development, and — what is more, — reached its acceptance by the masses of Hindūstān, at the hands of Tul'si Dās.

We are, however, now more concerned with the scheme of philosophy on which this system was based. The main points of difference between the Vēdānta doctrines of Sankara Āchārya and of Rāmānuja, are given by Dr. Thibaut, in the introduction to his translation<sup>5</sup> of the *Vēdānta Sūtras*, and a very brief sketch, based on his remarks, such as is necessary for understanding Tul'si Dās's language, will suffice here. I shall translate throughout the personal name 'Rāma' by 'The Lord.'<sup>6</sup> As Dr. Thibaut says of Rāmānuja 'The only "sectarian" feature of the *Śrī Bhāṣya* is, that it identifies Brahman with Vishnu or Nārāyaṇa; but . . . Nārāyaṇa is in fact nothing but another name of Brahman.' So also Tul'si Dās identifies Brahman or Īśvara with the Rāma incarnation of Vishnu.

The key note of Rāmānuja's system is a personal Supreme Being, whether called Brahman (neuter), Nārāyaṇa, or Rāma, πολλῶν ὀνομάτων μορφή μία. According to Sankara, on the contrary, Brahman, the Supreme being, the highest Self, is pure Intelligence or Thought, or which comes to the same thing, pure 'Being.' Absolutely nothing can be predicated of it. All the world around us is simply a projection of this absolute intelligence in association with *māyā* or illusion, and, as so associated, Brahman is called Īśvara, the Lord. Each soul (*jīva*) is pure Brahman, and the aggregate of bodily organs, and mental functions which make up the individual, and which separate and distinguish one soul from another, are mere *māyā* and unreal. So also all objects of cognition, volition, &c., the external world, are mere *māyā*; the only thing that really exists is the soul, — the projection of the supreme (*param*) qualityless (*nirguṇam*) Brahman. The non-enlightened soul is unable to look beyond the veil of *māyā*, and blindly identifies it self with its adjuncts, the bodily organs and cognitions which make up the individual. It thus becomes limited in knowledge and power, as an agent and enjoyer. As such it burdens itself with the merit and demerit of its actions, and as a consequence is subject to a continual series of births and rebirths into infinity, each of which is a direct

<sup>4</sup> Now in course of publication in the *Hind. Ind.* That Tul'si Dās is considered a professed follower of Rāmānuja is manifest from the introductory verses of the *Mānuṣa-Saṅkīrṣaṇ* of Bandan Pāṇik. He praises Sītā, Rāma, Hanumat, Gaṇēśa and Tul'si Dās. "Then he goes on '*śrī-Rāmānuja-mata prabala dhāraka īśvare jīva* | Tul'si-rāma śrīguru chetana-bāndhava |' The author would not have brought Rāmānuja's name so prominently forward, were it not germane to the subject of his work.

<sup>5</sup> *Sacred Books of the East*.

<sup>6</sup> [Just as I have insisted in *Legends of the Panjāb* in similarly translating Rām, Hari, Raghbir, Baghnāth, &c., as "God." As the point is of much interest I give the following references to that work.—I. 126, 335, 357, 362, 363, 493; II. 7, 11, 161 ff., 204, 212 ff., 219, 376; III. 381.—Ed.]

consequence of its previous actions. The only way of escaping from this weary continual round of births, is the recognition by the soul of the soul as one with the Supreme Brahman, — the highest self. By such knowledge the seeker after truth withdraws from the influence of *māyā*, and, at the moment of death obtains immediate final release, being absorbed into and altogether losing his identity in the absolute Supreme Brahman. He once more becomes himself pure "Being," without qualities, cognitions, or identity.

On the other hand, according to Rāmānuja, Brahman, the Supreme Being, the highest Self, the Lord,<sup>1</sup> is not pure Intelligence, though Intelligence is his chief attribute. So far from being pure 'Being,' devoid of all qualities, he is endowed with all auspicious qualities. 'The Lord (I quote Dr. Thibaut's words) is all-pervading, all-powerful, all-knowing, all-merciful; his nature is fundamentally antagonistic to all evil. He contains within himself whatever exists.' 'Matter and soul (*achit* and *chit*) constitute the body of the Lord; they stand to him in the same relation of entire dependence and subserviency, as that in which the matter forming an animal or vegetable body stands to its soul or animating principle. The Lord pervades and rules all things which exist, material or immaterial—as their *antaryāmin*,<sup>2</sup> or inward ruler. 'Matter and soul as forming the body of the Lord are also called modes of him (*prakāra*).' They are looked upon as his effects, but they have enjoyed the kind of individual existence which is theirs from all eternity, and will never be entirely resolved into Brahman. Creation (as both he and Sankara agree) takes place at intervals. Between each period of creation, is a period of *pralaya* or non-creation, during which matter is unevolved (*avyakta*), and (according to Rāmānuja) 'individual souls are not joined to material bodies, but their intelligence is in a state of contraction, non-manifestation (*sāhloccha*).' During this *pralaya* period Brahman is said to be in his causal condition (*kāraṇāvasthā*). 'When the *pralaya* state comes to an end, creation takes place owing to an act of volition on the Lord's part.' Primary unevolved matter becomes gross and acquires those sensible attributes (such as visibility, tangibility, &c.), which are known from ordinary experience. 'At the same time the souls enter into connexion with material bodies corresponding to the degree of merit or demerit acquired by them in previous existence; their intelligence at the same time undergoes a certain expansion (*vikāśa*). The Lord, together with matter in its gross state, and the "expanded" souls, is Brahman in the condition of effect (*kāryāvasthā*). Cause and effect are thus at the bottom the same; for the effect is nothing but the cause which has undergone a certain change (*pariṇāma*).'

There is thus, as in Rāmānuja's system a never ending round of births influenced by former actions, and the only way of escaping from the endless chain is cognition of and meditation on the Lord, a thing which can only be done by His grace. There is no veil of *māyā*, as there is in Sankara's system, between the soul and the Lord: but without the Grace of the Lord, true understanding and true meditation is impossible. He who obtains that grace obtains final emancipation, and an everlasting blissful existence. He does not become absorbed in Brahman, but 'enjoys a separate personal existence, and will remain a personality for ever.' The release from *saṁsāra*, the world of births and rebirths 'means, according to Sankara, the absolute merging of the individual soul in Brahman, due to the dismissal of the erroneous notion that the soul is distinct from Brahman; according to Rāmānuja it only means the soul's passing from the troubles of earthly life into a kind of heaven or paradise, where it will remain for ever in undisturbed personal bliss.'

The above brief abstract of Dr. Thibaut's luminous comparison of these two sister philosophies, will, it is believed enable the student to understand the parenthetic side of Tul'sī Dās's writings, and in concluding this portion of the essay, I will give one more quotation from Dr. Thibaut, which (*rem acu tetigit*) accurately sums up the history of this side of religious

<sup>1</sup> Note that according to Sankara there are two conditions of Brahman, a higher, which is Brahman, pure Intelligence, *param nirguṇam Brahman* — a lower, associated with *māyā*, *aparam saṁguṇam Brahman*, known as *Īśvara*, the Lord. Rāmānuja knows only one condition of Brahman, with which name *Īśvara*, the Lord, is synonymous.

thought in India. 'Although this (Sankara's) form of doctrine has, ever since Sankara's time, been the one most generally accepted by Brahmanic students of philosophy, it has never had any wide-reaching influence on the masses of India. It is too little in sympathy with the wants of the human heart, which, after all, are not so very different in India from what they are elsewhere. Comparatively few, even in India, are those who rejoice in the idea of a universal non-personal essence in which their own individuality is to be merged and lost for ever, who think it is sweet "to be wrecked on the ocean of the Infinite." The only forms of Vêdântic philosophy which are and can at any time have been really popular, are those in which the Brahman of the *Upanishads* has somehow transformed itself into a being, between which and the devotee there can exist a personal relation, love and faith on the part of man, justice tempered by mercy on the part of divinity. The only religious books of wide-spread influence, are such as the *Râmâyan* of Tul'si Dâs, which lay no stress on the distinction between an absolute Brahman inaccessible to all human wants and sympathies, and a shadowy Lord whose very conception depends on the illusory principle of *mâyâ*, but love to dwell on the delights of devotion to one all-wise and merciful ruler, who is able and willing to lend a gracious ear to the supplication of the worshipper.'

With these introductory remarks I submit the following analysis of the fifth, or *karma*,<sup>2</sup> sarga of the *Sat-saî*.

The commentator Baij'nâth's preface to this part is not uninteresting and must first be quoted. 'The subject matter of this part is an account of the doctrine of actions (*karma-siddhânta-varṇana*). Now this *karma* is the primal cause (*âdi-kâraṇa*) of all things. This *karma* may be good or evil (*śubhâśubha*). It is, as it were, the wings of the bird-like soul (*jîva-rûpa-pakṣhâ*), wings by the support (*âsthâra*) of which the soul continually makes progress (*gati*). Moreover, good and evil *karman*s ever emanate naturally from the soul,—good, such as giving water to the thirsty, gifts to the hungry, setting on the right path those who have gone astray, leading the heat-oppressed to shade, and the like,—evil,—but they are countless. Or again; everything double (*yâvat kartavyatî*) is *karma*, as for example, calmness, self-command, patience, trust. The six kinds of religious meditation, freedom from passion, desire for salvation; and other means of obtaining perfect knowledge are all examples of *karma*. Or again; hearing the Scriptures, chanting hymns, prayer and adoration, faith, these are all *karman*s. Or again; no *karma* which may be done contrary to a man's position in life or caste can be considered a good one. Thus, the branches of the tree of *karma* extend to hell (*nâraka*), to the lower heaven (*svarga*), and to the abode of supreme bliss (*mukti-dhâman*), and are (the soul's) one support. Wherever the soul may go, if it do *karma* with a selfish object (*savâsika karma*) (e. g., to obtain salvation), it must remain dependent upon *karma* alone, which thus becomes its fetter; but if it does *karma* with no selfish object (*virovâsika karma*), that is merely in order to please the Lord, then *karma* is no longer a fetter; it gives faith and salvation, nay, it is an agent (*kartrî*) of both. For example, Prithu when he sacrificed, had no selfish object, and became endowed with faith to the Lord, but through performing a sacrifice with a selfish object Dakṣa fell a victim to calamities. So Dhruva performed unselfish austerities, and obtained faith, but Râvaṇa performed selfish austerities and wrought his own destruction. Ambarîsha obtained faith through his unselfish sacrifice. Other examples of *karma* are, unselfish justice, as in Yudhisṭhira, and, selfish (*karma*), Jarâsandha. Thus a man who relies on selfish *karma* attains only to the lower heaven (*svarga*), and having thus exhausted his merits must again be born in the world of mortals. Hence, in order to attain to faith in the Lord, a man should only perform good *karman*s. This ocean of the doctrine of *karma* is fathomless and illimitable, but with the aid of a spiritual teacher, one crosses it as in a boat.' End of Preface.

**Text.**—Consider thy body as worthy of honour, for the Lord himself once took the human

<sup>2</sup> The fifth sarga is devoted to the doctrine (*siddhânta*) of *karma*, and the sixth to the doctrine of *jñâna*. There is no reference here to the *karma-kânḍa* (*pûrva-mîmâṃsâ*) and the *jñâna-kânḍa* (*uttara-mîmâṃsâ*) of the Vêdântists.

form (and became incarnate as Râma),<sup>9</sup> and knowledge of the non-dual (*advaita*) Lord is never far from it (1, 2). The holy man alone understandeth the mystery of the sun and the water, and obtaineth *nirvâṇa*<sup>10</sup> (3). The Lord is like the sun which draweth water from the Earth in the hot season and again dischargeth it upon the Earth in the rainy season, never desisting in his course (4). He calleth the holy to union with himself as the magnet doth steel (5). Even as the sun's action in giving water is visible, but in taking water (by evaporation) is invisible, so is the action of the Lord, which can only be learnt by the grace of a spiritual guide (6); for every one knoweth what is before him, visible to the eye,—the gifts of the Lord, but who knoweth what happeneth after death, when the Lord absorbeth (*laya*) a man to himself (7)<sup>11</sup>? Even as water is drawn from the earth to the sun, and is not lost in it but remaineth water, even so life goeth to the feet of the Lord, but is not absorbed (*laya*) in him<sup>12</sup> (8). Each according to his nature taketh his store of actions (*karma*) with him, and where'er he goeth he beareth its consequences (9). As a seed (or Earth-born material cause) changeth not its nature, but always produceth its own kind, so doth a man when absorbed (*laya*) in the Lord still retain his individuality (10). Thus, all things are in the Lord, yet is he not affected by them, as a mirror is not affected by that which it reflects (11); for *karma* (*i. e.* actions) cannot be wiped away,<sup>13</sup> it is like a series of waves; the actions of a man's present life (*kriyamāna*) are the result of those of his former lives (*samīchita*) and cause those of his future lives<sup>14</sup> (12, 13). Actions (*karma*) are of two kinds (good and bad),<sup>15</sup> and the Lord alone is entirely free from them. Few there are who can understand this mystery (14).

But the holy man, who is absorbed in faith in the saving power of the Lord, doeth every action only out of adoration for his Lord, and never looketh back (15). He unchangingly looketh upon Sîtâ (the energetic power of the Lord) as the giver of happiness, and upon Râma (the Lord) as the taker away of his woes; the moon and the sun of the night and day<sup>16</sup> of his faith (16). The holy man's one joy is in Sîtâ, the tender, illuminating moon of his faith (17) and as gold gloweth in the fire, so gloweth the soul of a holy man in the cool rays of that moon, casting itself at their feet<sup>17</sup> (18).

Mankind, in their own obstinacy, keep binding themselves in the net of actions (or works) (*karma*), and though they know and hear of the bliss of those who have faith in the Lord, they attempt not the only means of release (19). Works (*karma*) are a spider's thread up and down which he continually runneth, and which is never broken; so works lead a soul downwards to the earth, and upwards to the Lord (20).

Thy nature is ever with thee, and where thou art, there is thy nature too, nor is it set aright till thou has learnt association with the holy (21). If, as the Vêdântists do, we talk of an individual's subtile body (*sthûla śarîra*) and his grosser body (*sthûla śarîra*) then there is

<sup>9</sup> This is not the interpretation of Baij'nâth, and depends on a reading *ya tanu* instead of *yatana* (*gūṇa*) in the first line.

<sup>10</sup> It will subsequently appear, *cf.* Vss. 8 and ff. that this is very different from the *nirvâṇa* of Buddhism.

<sup>11</sup> Baij'nâth's explanation differs here.

<sup>12</sup> For the Lord is devoid of *karma* (*a-karma*), and cannot become one with a *sa-karma* soul.

<sup>13</sup> The argument is that a soul can never free itself from its *karma*, while the Lord is ever free from *karma*, hence the two never can become one. *A-karma* cannot unite with *sa-karma*.

<sup>14</sup> *Karma* (actions) has thus three aspects, that which is being done now (*kriyamāna*), which is the result of that which has been done in the past (*samīchita*), and which is the cause of that which has to be done in future (*prârabdha*).

<sup>15</sup> Baij'nâth gives an alternative classification. He says that, with reference to the future, the present and the past of the present are the same. Therefore the two kinds may be, on the one hand *samīchita* (including *kriyamāna*) and on the other *prârabdha*.

<sup>16</sup> The 'night' of ignorance (*avidyâ*), and the 'day' of knowledge (*jñâna*). The darkness of night is *môḥa*, illusion, and the heat of the day is 'works' (*sâdhana*), which Râma, unlike the real sun renders unnecessary, by the gift of knowledge.

<sup>17</sup> As fire destroys the dross of gold, so Râma and Sîtâ destroy the dross (*sin*) of human beings. She, however, does not burn, as fire burns the gold.

no difference between them. The faults and virtues of the subtle are all found in the grosser body (22).

As water for four months cometh from the sun, and for eight months goeth to it, so are the souls of men; they return to the place whence they came<sup>18</sup> (23). The water as it cometh is visible, but as it goeth is invisible, even so is the going of the soul hard to know without a spiritual guide (24). The wicked man goeth along the path of sorrow and is reborn to misery for countless generations (25). There are the two paths of bliss and sorrow, but without the grace of the Lord they cannot be recognized (26), and it is not till he experienceth the sorrow of these perpetual births, that he calleth for the moon, *lit.* way of Sītā (wisdom) (27). Once a holy man treadeth on this path his woes disappear. For that path leadeth to Sītā's (wisdom's) feet, which guide him to the feet of the Lord<sup>19</sup> (28). This moon of wisdom distilleth nectar of itself, and never suffereth eclipse or shadow (29). Like the real moon she giveth joy to all the world, and if the *chakravāṇa* bird and lotus (*i. e.* the worldly) grieve when she appears, 'tis not her fault (30). Yet when the world, without experience, seeth them in sorrow, it falsely accuseth her of the fault, though, with a spiritual guide, all that sorrow would be wiped away (31). Learn the parable of the rain-cloud, which sheddeth water and maketh the whole world to rejoice. But, though the rain also causeth the *javāḍa* plant to wither, no one blameth the cloud (32). The moon draweth poison from the earth, and yieldeth nectar in return; such is faith which destroyeth the holy man's sins, and giveth him peace (33).

Again, the fierce rays of the sun draw moisture from the earth, and the cool rays of the moon give back nectar.<sup>20</sup> Each is the complement of the other,—so is it with the Lord and with wisdom (34, 35).

The earth is like the grosser (*sthūla*) body, and water like the subtle (*śūkṣma*) one (which is absorbed by the sun, and given out by it again). This requireth a spiritual guide to understand (36).

The just man adoreth the cool rays of this moon, while others are seeking refuge (at once) in the fierce rays of the sun<sup>21</sup> undergo difficulties and miseries (39). Therefore should a man by every possible device seek association with the holy, for this endeth finally in union with the Lord (38). Take the part of a servant, which leadeth to happiness, and not that of a master (which by pride and confidence in good works) leadeth to misery. Remember the fates of Vibhishana and Rāvana (39).

'The moon produceth coolness, and the sun heat,' (so saith the ignorant), but neither produceth either; consider thou this carefully (40). No one ever saw them do it, yet everyone calleth them 'the cool-maker' (*sīta-kara*) and 'the heat-maker' (*ushṇa-kara*), and saith, therefore it is true, and cannot be false.' But the maker of heat and cold, of sun and moon, is the Lord alone (41). The very *Vēdas* tell us of the virtues of nectar, how a draught of it destroyeth disease, and bringeth the dead to life, yet even it is subject to the Lord's will<sup>22</sup> (42). Every one knoweth that the property of earth is smell, of water coolness, of fire heat, and of air the sense of touch, and their existence is accepted as proved, although they cannot be seen<sup>23</sup> (43).

<sup>18</sup> That is to say during the *pralaya* period (see above) during which matter is unevolved, and intelligence is in a state of contraction, when the Lord is in his causal state.

<sup>19</sup> Baijnāth's commentary is instructive. 'A father cannot cherish a young child. The mother cherishes it and brings it to the father, so, &c.'

<sup>20</sup> Or, the sun gives fiery rays, and the moon coolness.

<sup>21</sup> *i. e.* seeking to know the supreme deity at once, by pure reason, without an intercessor, or by means of good works alone.

<sup>22</sup> As for instance, the shower of nectar after the battle of Lankā only brought the bears and monkeys to life, and not the *rākṣasas*.

<sup>23</sup> Read, *gamtha sīta api uṣṇatī sparśa vidita jaga jāna*. A reference to the well known categories of the Nyāya philosophy. In the following verse, *ala* = *alan* = *pārva* : *chēlana* = *parabrahmarūpa* = *Rāmachandra*. I am indebted to Paplit Sudhakar Drivēdi for the explanation of this very difficult verse, of which the commentators available to me can make no sense. If, in verse 44, we could read *bilakha na* instead of *bilakhata*, the passage would be still easier : 'So in these (*i. e.* the faithful) the Pure Almighty is not visible, but is revealed, &c.'



In them all is visible the Pure Almighty Lord, who is revealed easily to the heart by the teaching of a spiritual guide (44). Of this nature is the supreme knowledge, which only a few by the grace of their spiritual guides obtain, and thus become for ever holy and able to understand (45).

As the young cuckoo deserteth its foster-father, the crow, and seeketh its own kin, as soon as its wings are grown, — so the soul, when it gaineth wings of intelligence (*chaitanya*) abandoneth things of this world and seeketh the Lord (46). An even mind (*samatā*) and clear discrimination (*vivēka*) follow from abandoning mundane welfare (*svārtha*)<sup>24</sup> (47), yet all men clamour for the latter, though not one desire is ever perfectly fulfilled; for, void of knowledge (*jñāna*) their delight is in ignorance (*ajñāna*), and their trust is in their hard and evil intellect (48). But that only is welfare (*svārtha*) which destroyeth woe, and a spiritual guide alone can point it out (49). They desire this welfare, which is an effect (*kārya*), without doing those things which are its cause. Learn, saith Tul'sī, the parable of the cotton bush, and the sugarcane<sup>25</sup> (50).

Every one confesseth that the effect (*kārya*)<sup>26</sup> is a necessary consequence of the material cause (*kāraṇa*), and saith Tul'sī, thou and thou alone art the agent (*kāra* or *kartri*) which acteth upon this material cause (51): for without an agent there can be no effect, and how can he attain (to his effect, i. e. salvation) without the instructions of the spiritual guide (as a material cause). The agent acteth upon the material cause, and the effect is produced, but, under the influence of delusion (*mōha*) the agent acteth not (goeth not to the spiritual guide), and hence the effect cometh not (53). For the effect (i. e. salvation) never cometh without the action of the agent upon the material cause (e. g. faith), as surely as waves come not except from the action of the wind upon the water (54). The ultimate refuge of the agent (towards which he should act) is the Lord (55). The agent and the material cause are the two essentials.<sup>27</sup> By them thou becomest free from impurity, and endowed with faith in the one Lord, while *karma* (actions) waxeth or waneth (as their effect) (56). Where there is a material cause, the action (*karma*) must be produced (as an effect) self-born like the sweat-born insects.<sup>28</sup> No one sees them produced, and yet they come (57).

From unholy actions (*karma*) holiness cannot come. Wash thyself clear of unholiness, and be holy (58). Show love to all creatures and thou wilt be happy (59), for when thou lovest all things, thou lovest the Lord, for He is all in all (60). Thou and the universe are made of the same elements, and in thee dwelleth thy soul (*jīvātman*), which thou canst not know till thou hast gained perfect knowledge (61). This knowledge may come in a sudden inspiration, or from humbly sitting at the feet of a spiritual guide (62). Learn from thy guide to distinguish effects (*kārya*) temporal from effects eternal (63); the night is dark, let the sunrise of

<sup>24</sup> Defined as (1) *sundarī vanitā*, (2) *atar ādī sugandh*, (3) *sundar vasan*, (4) *bhāṣaṇ*, (5) *gān lān*, (6) *tāmbūl*, (7) *uttam bhājan*, (8) *gajādi*.

<sup>25</sup> Worldly welfare consists in fine clothes, sweet food, and the like. These are effects, and cannot be produced without weaving cotton, and pressing the sugarcane. The preparations of the cotton and of the sugarcane are therefore the material causes of these effects. So also the supreme welfare, or salvation, is an effect which necessitates a material cause. This material cause is true knowledge, faith and the like. Here the dry cotton bush represents the dry (*nārasa*) path to salvation by philosophy alone, while sugarcane represents the sweet (*sarasa*) path to salvation by faith in the Lord.

<sup>26</sup> I follow the reading *kāraṇa-kāra jñ*, sō *tañ*.

<sup>27</sup> Baijnāth says, these two of the three (agent, material cause, and effect) are the essentials, because when the agent acquires belief (*śraddhā*, not *bhakti*; cf. Śaṅḍilya, 24) he approaches material causes, such as association with the holy. By the power of these his mind (*manas*) is directed to the Lord, and he does works (*sādhanā*) such as hearing the scriptures, hymn-singing, adoration and the like from which love (*prīman*) arises. Thus his dualistic wisdom (*dvaita-buddhi*), which was foul, is destroyed, and into his pure mind monistic discrimination will enter, and with pure affection he will obtain the Lord. So also, when the agent associates with the worldly, he looks upon mysteries after their fashion, and any purity which he originally had is destroyed, the mind becomes attached to things of the senses, and owing to sinful *karma* increasing, the agent gains the eighty-four hells. Therefore, saith Tul'sī Dās, make association with the holy a material cause.

<sup>28</sup> Lice, &c., which are classed as a separate order of beings, distinct from those which are viviparous or oviparous. They have no parents.



knowledge shine. A man cannot trust for salvation to his good works (*karma*),<sup>29</sup> for often do they mislead and the wisest are thereby made fools<sup>30</sup> (65). A work (*karma*) done for mere reputation (*nāma-kāra*) defileth, for it is done without considering its effects (66). Flee evil communications. Holiness waneth when near wickedness, as the moon waneth when approached by the sun, and waneth as it goeth farther from it (67).

As thy father and thy mother were born, so hast thou been born, but thou art not one with thy father and thy mother (thou art only one with the Lord)<sup>31</sup> (68). Hence thou art one with the whole universe (which is one with him), yet, at the same time thou art a distinct separate being (69).<sup>32</sup> Even as gold is made into various ornaments, but still remaineth gold : so is the soul, and only by the Lord's grace can the wise man test it (as a goldsmith testeth the ornament, and knoweth that it is gold) (70).<sup>33</sup> It is one thing throughout, yet it hath many qualities and many names,<sup>34</sup> beyond the possibility of counting, and thou canst only ascertain its true nature with the help of a spiritual guide (71). The gold<sup>35</sup> is the root-substance, and it is only the adjuncts (*upādhi*) of name, form, &c., which cause it to appear as the countless ornaments of the body<sup>36</sup> (72). The form of the root-substance may change owing to its adjuncts, and according to them it is beautiful or the reverse, and only the clear intellect considereth the effect of these qualities in his mind (74).

When<sup>37</sup> thou seest the outer form, give thou it its name and tell of its qualities only after

<sup>29</sup> I retain throughout the word *karma* besides translating it. Here it means good works, which, I may note, are of three kinds, those done for the love of God (*mānasika*), those done for personal salvation (*kāryika*), and those done for mere reputation (*nāma-kāra*). The names, however, do not agree with the descriptions, which are Baij'nāth's.

<sup>30</sup> Baij'nāth gives several examples. Two will suffice to explain the author's meaning. The pious Nṛiga gave the same cow to two Brāhmanas by mistake, and was cursed in consequence. Here a good *karma* led to a bad result. Ajāmila, a notorious sinner, accidentally, and not intending it, uttered the name of God when at the point of death, and thereby got salvation. Here a bad *karma* led to a good result. Hence the moral is, put not your trust in *karma* or works, but in faith in the Lord.

<sup>31</sup> All commentators explain this by a reference to the Śāṅkara doctrine of *Māyā*, which was ignored by Rāmānuja, who only recognizes the Lord in two conditions of cause and effect, *kāraṇāvasthā* and *kāryāvasthā*. If the interpretation is true (which I greatly doubt), then Tul'si Dās has superadded to Rāmānuja's doctrine, a doctrine of *śakti-māyā*. Baij'nāth's explanation is as follows, — As a son is born from the union of his father and his mother, so the soul comes into living being from the union of the Lord (*īśvara*) and *Māyā*. At the will of the Lord *Māyā* became *śakti*, and then became a triple-qualified self (*triguṇātmanā*). *Māyā* has two forms, *vis.*, of cause and of effect, and *īśvara* projected a portion of himself, like seed (*vijavat*), into the causal form (*kāraṇa-rūpa*, = *rajas*). Thence was produced the soul in a condition of forgetfulness of its true self, and imagining its body, &c., to be its real self. At the same time *Māyā* in its form of effect (*kārya-rūpa*), having deluded the organs of sense, &c., and having caused them to forget happiness in the Lord, made them devoted to temporal happiness. Hence the poet tells the soul not to think himself one with his earthly father and mother, or even with his supreme parents *īśvara* and *kāraṇa-rūpi* *Māyā*, but to recognize himself as really one with the Lord only.

<sup>32</sup> Here we come back to Rāmānuja's doctrine of the eternally separate individuality of the soul. There is nothing about the *śakti-māyā* in the text. Indeed in *dōhā* 16 the poet apparently treats *Śitā* as a kind of *śakti*, and he assuredly would not call her *Māyā*.

<sup>33</sup> Baij'nāth carries on his explanation, — Just as gold is made into many ornaments, yet still remains gold, and its quantity remains unchanged, and is not diminished, so, with *Māyā* for a material cause, the formation of bodies takes place, but the true nature of the self (*ātma-tattva*) is in no way minished, but ever remains unaltered.

<sup>34</sup> Gold may have many qualities, — e.g., it may be used for charity or for debauchery, for food or for clothes, ornaments, and so on, — and many names, as, a specified coin, a bracelet, an earring, and so on.

<sup>35</sup> According to Baij'nāth, *gundhana* is a trade term used by goldsmiths for gold. So also Śeṣh Datt Śarmā. It is not given in the usual dictionaries.

<sup>36</sup> Baij'nāth says ornaments (*bhūṣaṇa*) are of twelve classes according as they are worn on the crown of the head (1), forehead (2), ear (3), throat (4), nose (5), arm (6), wrist (7), finger (8), waist (9), foot (10), ankle (11), toe (12). Each of these classes contains countless ornaments.

<sup>37</sup> From the 44th to the 74th *dōhā*, the poet has dealt with the question of the soul recognizing its own form. He now deals with the question of recognizing the form (*rūpa*) of the Lord. According to Baij'nāth, the Lord has five principal forms, *vis.* (1) *Antaryāmin*, the Inward Ruler, who is void of quality, *nirguṇa*, (2) *Para*, He who becomes incarnate, like *Itāma*, out of pity for mankind, (3) *Vyūha* (not explained), (4) *Vibhava*, He who becomes incarnate for special purposes, such as Nṛsiṃha, &c., (5) *Archā*, Local forms, such as Jagannātha, &c., No. 2—5 have qualities (*guṇa*). *Antaryāmin* (inward ruler) is usually mistranslated by Hindi scholars as *antarjānin*, the inward knower (*antar kō jānat*, Baij'nāth).

careful thought (75). The Lord is ever endowed with all auspicious qualities,<sup>38</sup> in whom alone is the hope of ultimate salvation (76). There is only one easy, simple, means of approaching this *saguna* (with-quality) Lord (namely faith), while the way of knowledge to a *nirguna* (without-quality) Brahman is full of countless difficulties (77).<sup>39</sup> In that one Lord there are four classes of qualities,<sup>40</sup> and say (O doubter) what existeth not within these qualities? All things are included in them, a saying hard to understand (78). The holy man knoweth the secret of the universe from East to West, and without that knowledge how can one wipe out one's heritage of woe<sup>41</sup> (79); for the disease which hath doubt and sorrow (or error) for its root giveth unmeasured sorrow, as snakes seen in a dream, from which a man cannot escape<sup>42</sup> (80). The snakes to him are real things, until he openeth his eyes; so is this sorrow real, till the eyes of the soul are opened by hearing the words of the spiritual guide (81). As long as hope (in things temporal) but toucheth the soul, no full sight of the true object of desire can be gained; even as, in the rainy season, as long as rain cometh not, the husbandman is not satisfied (82). As long as the soul hath ever so little desire, every one is greater than it,<sup>43</sup> but once a man entirely loseth all desire, who can be greater than he<sup>44</sup> and he obtaineth in the end the supreme home (83).

The cause (*kāraṇa*) is the agent (*kartr̥*) (i.e. Brahman) immutable, without beginning, in the form of the uncreated, free from bluish, and incomparable. From it cometh many effects

<sup>38</sup> *Sukha-sāgara-mādhurya* (or *divya*) *gunan kari agādḥ*. It will be seen that Baij'nāth in the above note says that Antaryāmin is *nirguna*. This is directly opposed to Rāmānuja, and is not stated by Tul'sī Dās. Baij'nāth adds that he is both *chit*, soul, and *achit*, matter, which agrees with Rāmānuja, who says that these form the body of the (*saguna*) Lord, and are modes (*prakāra*) of him.

<sup>39</sup> So I translate this verse, which I take as arguing against the *nirguna* Brahman doctrine of Śankara, in favour of the *saguna* Brahman (or *saguna īvara*) doctrine of Rāmānuja. It involves translating *upādhi* here as equivalent to *upāya*. The verse literally translated is as follows: 'The device for (obtaining) the *saguna padārtha* (*padārtha*=*artha dharma kāma mokṣādī*, that is to say, *sampūrṇa-guṇa-sahita sarva-sukha-dāyaka saguna īra Rāma*) is one and everlasting. The devices for the *nirguna* (*padārtha*?) are countless. Tul'sī saith, consider with special care, and follow the very easy course.' Baij'nāth, following his original error, explains *nirguna*, not by the Śankara, as opposed to the Rāmānuja, Brahman, but by the *Antaryāmin*, who, he again repeats in *agnya*, and *akutā*. As already said, according to Rāmānuja, the *Antaryāmin* is *saguna*, and pervades and rules all things which exist, both material and immaterial, *chit* and *achit*.

<sup>40</sup> Baij'nāth quoting from the *Bhagavad-guṇa-darpana*, explains that in the Lord are all possible qualities, and it is useless denying that anything which exists has qualities which he has not. These qualities (*guṇa*) are divided into four classes. (1) Those conducive to the creation (*utpatti*) and maintenance of the universe, viz.:—

*Jñāna* (1)-*śakti* (2)-*bal* (3)-*aśvarya* (4)-*vīrya* (5)-*lajjhā* (6)-*asāhata* (7)  
*tavānantagūṇasyāpi śaśi eva prathama gūṇāḥ* ||

*hēyapratyanīkatadōśāhatvābhyaḥ saha gūṇāḥkāma idam jagad-utpattiyāti-vyāpārīṣhu pradhānāḥ kāraṇāḥ* ||  
 knowledge, power, force, lordship, virile energy, ardour; to which some add, hostility to what should be abandoned, and infinity. I give the original Sanskrit, because Baij'nāth has entirely misunderstood the latter, prose, portion.

(2) Those conducive to devotion, eight, viz.:—*satya**iva*, truth; *jñāna**iva*, knowledge in the abstract; *ananta**iva*, endlessness; *ekatva*, oneness; *vyāpakatva*, pervadingness; *amalatva*, purity; *svatantrya*, independence; *ānandatva*, bliss in the abstract.

(3) Beneficial to those who take refuge in a person (*śrīta-sarapāyagīn*) nineteen, viz.:—*dāya*, mercy; *kṛpā*, graciousness; *anukampā*, compassion; *auriāṇasā*, mildness; *vātsalya*, tenderness; *sauhṛdyā*, amiability; *saukṛdyā*, accessibility; *kṛpā*, pity; *kṣamā*, forbearance; *gāṇḍhīrya*, profundity; *audārya*, nobility; *sthāiryā*, firmness; *dhairya*, patience; *chāturya*, sagacity; *kṛtīva*, expertness; *kṛtājñatva*, gratitude; *mārdava*, sweetness; *dr̥ṣṭva*, rectitude; *sauhṛdā*, kind-heartedness.

(4) Beneficial to the outward appearance, viz.:—*sauṇḍarya*, beauty; *mādhurya*, softness; *sauṇḍilya*, fragrance; *saukumārya*, youthfulness; *aujjalya*, clearness of complexion; *lavanya*, charm; *dhīrūpa*, good proportion; *kānti*, enhancement of beauty by love; *īdrūpa*, gracefulness, and the like.

It will be observed that these are all auspicious qualities, with which, according to Rāmānuja, the Lord is endowed.

<sup>41</sup> Again the commentators go wrong in explaining this very simple verse, trying to force Śankara's doctrine into it.

<sup>42</sup> That is to say, ignorance causes real sorrow, just as a phantom snake, seen in a nightmare, gives very real agony.

<sup>43</sup> As long as it wants anything which it has not got and another has, that other is a greater man than it.

<sup>44</sup> Or all things are equal in his sight.

(*kārya*) (84).<sup>45</sup> But the agent cannot be known without the help of a spiritual guide, and except in the way of true happiness, how can sorrow be wiped away (85)? The world knoweth that an earthen vessel cannot be made without a potter, so how can any action (*karma*) be done without an agent (86)? Learn thou to know that agent (the Lord) from whom cometh the chief action; for without that knowledge, though thou reason in countless ways, thou wilt not come to see him (87).<sup>46</sup> Reasoning cannot prove anything without a witness, therefore, if thou depend upon reason, I challenge thee to show me what visible proof thou hast (88). The potter, the agent, with his material cause, the earth, maketh (vessels of) many (varieties as his effects); but the man without discrimination looketh only at the cause (the earth) and considereth not that there must also have been an agent (the potter) (89). The goldsmith, as the agent, maketh manifest the gold which is the material cause; his joy-giving effects are the ornaments which he maketh from it, whose qualities are to enhance the beauty of the wearer<sup>47</sup> (90). From the gold cometh ornaments of countless kinds, each depending on the intention<sup>48</sup> of the agent. The soul which devoteth itself to them (instead of to their agent, the Lord), and hath not a spiritual guide (is doomed) to woe (91). Owing to (the trammels of) its body, the soul imagineth that whatsoever existence it findeth itself in, that is the real one; but when given knowledge it knoweth that this is not so<sup>49</sup> (92). The potter's vessels are of various kinds, each taking its form according to the volition of the agent, and he who hath a spiritual guide and knoweth this (not only) giveth joy (to others but) obtaineth matchless wisdom (93). In the market (every one looketh at and admireth the vessels (for sale), and but few think of the potter, according to whose volition there are many forms, vessels very small and very great<sup>50</sup> (94). The potter is uniform, and so is the clay. The vessels are of many kinds, small and great, and their form is due to the volition of the

<sup>45</sup> In this and the following verses I deliberately throw over all the commentators. First, because my translation is literal, and secondly, because it exactly agrees with Rāmānuja, who says expressly that the Lord in the *pralaya* state is in his causal state *kāryāvasthā*. When the *pralaya* state comes to an end, creation takes place according to an act of volition on the Lord's part. He is therefore now both a cause, *kāraṇa*, and an agent *kartṛ*. When creation is complete the Lord (together with all created things) is in the condition of an effect, *kāryāvasthā*. Cause and effect are thus at the bottom the same. It will be seen that this is just what Tul'si Dās says above. The commentators explain the agent to be the soul, and the cause to be means of salvation (converse with the holy and the like) or the reverse. These two are immutable, &c. The effect they explain to be good actions, *karma*, &c. This is nonsense, as I understand it. How can such a cause be described as immutable and so on? Rāmānuja, it is true (II, 3, 33--40), ascribes *kartṛtva* to the *jīva*, but I do not think that this is what Tul'si Dās refers to here, though he undoubtedly does so in *dōha* 81 ff.

<sup>46</sup> The clay is the material cause, the potter is the agent, making the pot is the action or *karma* (Baij'nāth in his commentary on *dōha* 84, distinctly says that *karma* = *kārya*, and I think that here he is nearly right). So all this will be very familiar to readers of the *Bṛhadāraṇyaka Upanishad*, cf. also *Vedānta sūtras* II., 1, 14-20. So also the Lord, acting as above described, creates all things, which effects are *karma*. By 'chief' action, I understand the creation of all existing things. Not only the Lord, but every individual soul is an agent. The Lord is the chief agent, and his action should also be the chief.

<sup>47</sup> Baij'nāth, still interpreting the soul as the agent, adds, — the effects are joy-giving, because, if the goldsmith is skilful and loves the king, nor covets and steals a portion of the gold, but uses all his industry to make beautiful ornaments, and gives them to the king to wear, the beauty of the king is enhanced. Then the king, being pleased, gives the goldsmith a reward, who thereby is made joyful. But if the goldsmith is foolish and covetous, and puts alloy in the gold, the ornament is spoiled, and the king punishes him. This parable is to be explained as follows: The soul is the agent, the goldsmith. His skill is self-knowledge, and abandonment of worldly desire. Association with the holy, and the like, are the cause, the gold. The nine different categories, *prēman*, love, &c., are the effects, the ornaments. The Lord is the king. By causing him to wear the ornaments, the qualities of tenderness to the devotee and the like are made manifest. By the grace of the Lord, the faithful being released from fear, are exalted. On the other hand, the soul which is foolish, attached to things of this world, and full of desires, makes alloyed ornaments for its *karma* or actions, and its punishment is (toil of) the world.

<sup>48</sup> I adopt the reading *kuralaba* (*kartavya*).

<sup>49</sup> *kartṛ-manu bhava rūpa*, its form became existing according to the mind of the agent. The commentators make *mana* = *jīva*, the soul, and say, as there are many kinds of vessels, so the soul, as agent, with the material universe (*bhava* = *sūśrūṭa*) as cause, makes many kinds of bodies. I take *bhava* in its common meaning of 'became,' the past tense of *bhū*. The application of *sukhāda* is doubtful. Possibly the spiritual guide is joy-giving, and not the enlightened soul.

<sup>50</sup> *jā kṛt mana kṛ rūpa bhū*. Baij'nāth explains, the potter as the soul under the influence of whose desires (*mana* = *manirāśa*), the body takes new forms after death.

agent<sup>51</sup> (95). Wherever He is, and in whatever form He dwelleth, there He is ever the same.<sup>52</sup> No past hath He and no future hath He, the Pure, the Incomparable (98). He cannot be recognized. The grace of the Lord is the only means of showing Him (and teaching the nature of the Higher Self), just as a pure mirror maketh visible the (hitherto unseen water) in the breath-wind of the body<sup>53</sup> (97). But why make these comparisons? His immutable conditions are incomprehensible, and only they can understand the way who have gained the true knowledge<sup>54</sup> (98). According to the time, from the agent and the material cause come actions (*karma*); know this as my decision. Again, according to the time, the agent goeth far off, and the cause remaineth as a proof of his existence (99).<sup>55</sup>

(To be continued.)

## A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS. DHAMMACHETI, 1476 A. D.

BY TAW SEIN-KO.

(Continued from p. 213.)

Atha rājā paṇḍitajanē pēsētvā parivīmaṃsanakālō thērass' ēkassa catunnañ ca daharabhikkūnaṃ Sīhaḥ' upasampadagahaṇatō pubbē mahantaravajjābhāvē pi tucchassa garahaparūpavādamattassa sambhāvaṃ ñatvā, raññō tath' ārūcēsūṃ. Tatō Rāmā-dhipatirājā sūsanassa accantaparīsuddhākankh'ajjhāsayaṭṭāya parīsuddh' upasampadābhāvē ca upasampadagahaṇatō pubbē mahantaravajjābhāvē ca santō pi rittakagarahaparūpavādamattasahitaṃ taṃ thēraṃ sasissaṃ parivajjūtūvā, tath' aññō pi cattārō daharabhikkhū parivajjēsi. Tad avasēsā pana dasathērā ca cha daharabhikkhū c' accantaparīsuddh' upasampadā

<sup>51</sup> The earth, the material cause, has nothing whatever to do with the shape of the resultant effect. Cause and effect are essentially the same, and in all the vessels the same cause, the earth, exists unchanged. Any difference in form is due therefore to the volition of the agent, whom I interpret as the Lord, and Baij'nāth and other commentators as the soul, acting on *Māyā* as the material cause, and producing different forms in different births.

<sup>52</sup> Every soul is of the Lord, and a portion of him. He therefore is in every thing, unchanged and unchangeable; without beginning (past) or end (future).

<sup>53</sup> This is the plain meaning of the words *Sūsa-samīra pratyakṣa apā svachchhā dārasu lakṣita*. The commentators, however, give an altogether different mystical interpretation. The body is composed of five elements, ether, air, fire, water and earth. Here air, includes ether and fire, and water includes earth. Therefore air and water are the essentials of the body. Therefore the line means this; self, composed of breath and water, when visible, is pure like a mirror, but it is only visible by the Lord's grace.

<sup>54</sup> Read, *Tulasī tulī rahi jāta hai juguti na achala upādhi*. Paṇḍit Sadhākar Dvivedī gives me the following explanation of this verse, which has completely baffled the commentators. *Tulasī tulī (tulanā kar) rahi jāta hai (chup hō jāta hai)*. *Achala upādhi mēn juguti (yukti) nahin hai, arthāt yukti nahin millī*.

<sup>55</sup> Here again, with fear and trembling, I differ from the commentators. The verse is as follows, and I have given above a literal translation:—

*kartā kāraṇa kāla kṣ yōga karma matī jāna |  
punaḥ kāla kartā durata kāraṇa rahata pramāṇa ||*

I interpret this as referring to the two states of the Lord. In the *kāryāvasthā*, the condition of effect, he creates and actions are produced. Again, in course of time, in the *pralāya-kāla*, matter becomes unevolved, and individual souls are in a state of non-manifestation (*samkṣhepa*). The Lord himself is quiescent, and as it were, far off. He is then in his *kāraṇāvasthā*. Hence the poet says 'at one time, during the period of creation, the Lord is an active agent; by his volition all actions (*karma*) take place. At another time, during the (*pralāya*) period, he withdraws himself, and becomes a mere unevolved cause (*kāraṇa*) which is all that remains to prove his existence.'

The commentators treating the agent as meaning the individual soul, say that *kāla yōga* means according to age periods, such as the *satya yuga*, the *dvāpara yuga* and so on; or, in other words, according to associations. According to good or evil company, the agent (the soul) and the cause (the associations or *māyā*) produce different fruits (*karma*), some good, some evil. Then *durata* 'becomes distant,' is interpreted to mean 'changes,' and the second line is translated 'as times change, the soul (the agent) changes its nature as a goldsmith manufactures his ornaments as the fashions change' (*kartā, jī jīva, sū durat, bhūva, anubhūva budhāt, arthāt samay anukūl jīva bhī hui jāt; yathā svarṇakār jaisā samay dēkhāt taisā bhūshay ruchat*). *The kṣ kṣ dāra-kṣ kartā bhī durat*), while the cause (just as the gold and the clay of the potter are always the same) i.e., *māyā*, that is to say, ignorance, evil companionship, wickedness, and on the other hand, knowledge, good companionship, honesty, remains always exactly the same.' I cannot admit this interpretation to be correct. It is in the first place forced, and in the second place is opposed to Rāmānuja's doctrine.

rittakagarahaparūpavādamattatō pi virahitā simāsammutiganabhāvayūgyāti sannitṭhānam akāsi.

Simāsammannanāsannakālē pan' ētēsu Guṇaratanadharathērō gēlaññēna pīlitattā sissēna saddhim sakavihāraṃ paṇḍagantvā vasati. Tēna Sirisaṅghabōdhisāmi ca, Kittisirimeghasāmi ca, Parakkamabāhusāmi ca, Buddhaghōsāmi ca, Jinālaṅkārasāmi ca, Ratanamālisāmi ca, Saddhammatējasāmi ca, Sudhammārāmasāmi ca, Bhūvanēkabāhusāmi cāti: nava thērā; tūsaṃ sissabhūtā pana daharabikkhū: Saṅgharakkhitō ca, Dhammavilāsō ca, Uttarō ca, Uttamō ca, Dhammasārō ca: pañcāti; cuddas'ēva bhikkhū simatṭhānatō pacchimadisāyaṃ kārapitō vihārū vasanti.

Tatō paraṃ Rājā simāsammutikammaṃ kārapētukāmō: "Yattha bhikkhū simaṃ samman-nitum icchanti; sacō tathā purāpasimā n'atthi; tattiḥēdāni sammannitasimā sambhavati; sacē pan'atthi, abhinavasimā na sambhavati: simāsambhēd'ajjhōtṭharapadōsapasaṅkatō. Tasmā tathā purāpasimāsamugghātāṃ katvā vēdāni sammannitā 'bhinavasimā sambhavati. Tasmā simāsammutiyā paṭṭhaṇṇam ēva simāsamugghātakammaṃ kattabban ti": manasi nidhūya aṭṭhakathūya santāṃ simāsamugghātaparikammaṃ katum ārabhi.

"Evaṃ ca pana bhikkhavē, ticēvarēna avippavāso samūhanitabbō ti." Eṭṭha simaṃ samūhanantōna bhikkhūnaṃ vattaṃ jānitabbaṃ. Tat' idaṃ vattaṃ: khaṇḍasimāya ṭhatvā avippavā-sasimāsaṅkhātā mahāsimā na samūhanitabbā; tathā avippavāsasimāsaṅkhātāya mahāsimāya ṭhatvā khaṇḍasimā na samūhanitabbā. Khaṇḍasimāya pana ṭhitēna khaṇḍasimā va samūhanitabbā; tathā itarāya pi ṭhitōna itarū. Simā nāma dvīhi kāraṇēhi samūhananti: pakatiyā khuddakaṃ puna āvāsavaḍḍhanatthāya mahatīm vā katum, pakatiyā mahatīm puna aṇṇēsaṃ vihārōkāsadānat-thāya khuddakaṃ vā katum. Tathā sacō khaṇḍasimā ca avippavāsasimāsaṅkhātāṃ mahāsimā ca jānanti; samūhanitū ca bandhitū ca sakkhissanti. Khaṇḍasimā pana jānantā, avippavāsasimāsaṅkhātāṃ mahāsimā ajānantā pi, samūhanitū ca bandhitū ca sakkhissanti. Khaṇḍasimā ajānantā, avippavāsasimāsaṅkhātāṃ mahāsimā yēva jānantā, cētiyaṅga-bōdhiyaṅgaṃ, upōsathāgārādīsu nirūsaṅkaṭṭhānēsu ṭhatvā, appōva nāma samūhanitū sakkhissanti; bandhitū pana na sakkhissant'ēva. Cō bandhūyūṃ, simāsambhēdaṃ katvā vihāraṃ avihāraṃ karēyyūṃ: tasmā na samūhanitabbū.

Yō pana ubhō pi na jānanti; tō n'ēva samūhanitū na bandhitū sakkhissanti. Ayaṃ hi simā nāma kammavūcēya vā asimā hōti; sūsaṇ'antaradhānēna vā; na ca sakkā simaṃ ajānantēhi kammavācaṃ katum; tasmā na samūhanitabbā. Sādhukaṃ pana ṭatvā yēva samūhanitabbā ca bandhitabbāti vuttatā simāsamugghātakammaṃ kattum icchantā bhikkū sacē purāpasimāya vijjamānattaṃ vū paricchēdaṃ vū jānanti; tathā kammappattēhi bhikkhūhi ṭhatvā purāpasimāṃ samūhanitū ca abhinavasimāṃ bandhitū ca labhanti. Sacō pana purāpasimāparicchēdaṃ na jānanti; tathā sati taṃ samūhanitū ca abhinavasimāṃ sammannitū ca na labhantīti atthō āpannō viya dissati. Vīmativīnōdaniyaṃ pana: "kēci pana idīsēsu pi vihārēsu cha-paṇcamattē bhikkhū gahētū, vihārakōṭitō paṭṭhāya vihāraparikkhōpassa antō ca bahi ca samantā lēḍḍupātē tattha sabbattha mañcapamāṇō ōkāsō nīrantaraṃ ṭhatvā, paṭṭhaṃ avippavāsasimāṃ tatō sam-ānasaṃvāsakasimā ca samūhananavasēna simāsamugghātē katō, tasmiṃ vihārē khaṇḍasimāyā va mahāsimāyā vū vijjamānattō sati avassaṃ ōkasmiṃ mañcapaṭṭhānē tūsaṃ majjhagatā tē bhikkhū tā samūhanēyyūṃ. Tatō gāmasimā ēva avasissēyya. Na h'ēṭṭha simāyā vū paricchēdassa vū jā-nanam aṅgaṃ hōti. Simāyā pana antō ṭhānaṃ samūhanissāmāti kammavūcīkaraṇaṃ c'ēṭṭha aṅgaṃ. Aṭṭhakathāyaṃ khaṇḍasimāṃ puna jānantā avippavāsaṃ ajānantā pi samūhanitū c'ēva bandhitū ca sakkhissantīti. Evaṃ mahāsimāyā paricchēdassa ajānanē pi samūhanitāya vuttatā gāmasimāy'ēva ca avasiṭṭhūya tathā yathūncitakaṃ duvidhaṃ pi simāṃ bandhitū c'ēva upasampadādi-kammaṃ katum ca vaṭṭatīti vadanti. Taṃ yuttaṃ viya dissati. Aṭṭhakathāyaṃ ca purāpa-vuttatā tūsaṃ kōsañci thērūnaṃ adhippāyō yuttarūpō viya dissati. Aṭṭhakathāyaṃ ca purāpa-simāyā vijjamānattaṃ vū paricchēdaṃ vū ajānantānaṃ simāsamugghātassa dukkarattā mahantaṃ vāyāmaṃ akatvā yōna vū tēna vū vāyūmaṃ samūhananavasēna simāsamugghātāṃ sandhūya ye pana ubhō pi na jānanti; tō n'ēva samūhanitū ca na bandhitū ca labhantīti vuttaṃ. Na pana







pabbajitvā, upasampajjitvā, yathā paññattāni sikkhāpadāni paṭipajjantāpi, upasampadāya sāsāṅkā bhavēyyāma. Labhēyyāma Mahārāja, tēsaṃ thērānaṃ santikā upasampadam; ēvaṃ nō pasampadā nirāsāṅkā bhavissatiti" āhaṃsu. Tatō Rāmādhīpatirājā ēvaṃ āha: "yē tē bhantē, gaṇino gaṇācariyā saddhāsampannā Bhagavatō ajjhāsayanurūpaṃ Vinaya-vinicchayam upaparikkhitvā, nij' upasampadāya sāsāṅkā accantaparisuddha-Mahāvihāravāsi-bhikkhusaṅghassa paramparabhūta-bhikkhusaṅghatō nirāsāṅkam upasampadam paṭiggahētvā, paccāgacchantānaṃ thērānaṃ santikā tad upasampadam gaṇhitukāma te gaṇhantu: tē pi mā gaṇhathāti na nivārēmi. Yē pi o'ētā gaṇinō gaṇācariyā Bhagavatō ajjhāsayanurūpaṃ Vinaya-vinicchayam upaparikkhitvā, nij' upasampadāya nirāsāṅkā tēsaṃ thērānaṃ santikā Sīhaladēsiy' upasampada-paramparabhūtam upasampadam gaṇhitum na icchanti; tē pi gaṇhath' ēvāti na visahāmi. Vinaya-vinicchayam va pamāṇam. Tō dhammam ēva sukaram upaparikkhēyyāthāti." Tatō param ēvaṃ Rāmādhīpatirājā cintēsi: "upajjhāya mūlikā pabbajjā ca upasampadā ca; upajjhāyabhāvō 'ca dasavassānaṃ thērābhāvappattānaṃ paṭibolānaṃ yēva Bhagavatō' nuññātō. Imē thērā paṇ' imasmiṃ yēva saṇvaccare upasampannū. Na ca tēsvēkassāpi yuttarūpō upajjhāyabhāvō ti. Kathaṃ paṇ' ētam labhēyyāma? Yō Mahāvihāravāsi-bhikkhusaṅgha-paramparabhūta-bhikkhusaṅgha-santikā pari-suddh' upasampadam gaṇhitvā, paccūgatō upajjhāyabhāvayōgyō; tam upajjhāyam katvā, sabbe Sīhalāy' upasampada-parampar' upasampadam gaṇhitukāma gaṇinō gaṇācariyā imēsaṃ Sīhalādīpatō paccūgutānaṃ thērānaṃ santikā gaṇhitum labhissatiti" cintētvā tādisaṃ bhikkhū paṇyōsāpēsi. Tatō Parakkamaññhusāmithērō: "atthi Mahārāja, Suvaṇṇasōbhaṇō nām' ēkō thērō; Mahāvihāravāsi-paramparabhikkhusaṅgha-santikā yēv' upasampannō; upajjhāyabhāvānurūpō. Sō hi Mahārāja, araññāvāsī, dhūtaṅgadharō, appicchō, santuṭṭhō, sallēkhī, lajjī, kukkucakō, sikkhākāma, byattō, paṭibalo ti" āha. Atha khō rājā paṇjanam āpāpētvā tam nimantāpētvā pucchi: "Sīhalādīpaṃ bhantē, gamanakūlē, katarasimūyaṃ kittakassa gaṇassa santikā upasampannō 'si? Kō paṇa tō upajjhāyō? Kō kammavācācariyō? Sīhalādīpē upasampannakālatō paṭṭhāya 'dāni kativassō 'stī?"

Tadā Suvaṇṇasōbhaṇathērō rājānaṃ ēvaṃ āha: "Kalambunāmē Mahārāja, mahājātassarē sajjitāyaṃ udakukkhēpasimāyaṃ appamāṇassa gaṇassa santikā Vanaratanaṇāmakam pōrāṇa-Mahāsāṅgharājānaṃ upajjhāyaṃ, pubbakālē Bāhulabhaddanāmakam, idāni Vijayabhū-Saṅgharājānaṃ kammavācācariyaṃ katvā vāham upasampannō. Tatō paṭṭhāya ohaḍḍisavassō 'mhitī." Atha rājā pamuditahadayaṃ upasampadāpēkkhānaṃ upajjhāyabhāvattihāya thērānaṃ nimantēsi. Tadā thērō: "pubbakāpi Mahārāja, khināsavathērā etānō hitaṃ vihītvā puccantō sūsanasuddhim evākaṃsu. Eṃvaṃ evāhaṃ pi Mahārāja, sappurisa-gatim anugantvā sūsanasuddhim karissāmi" vatvā raññō patiṇṇam adāsi.

#### REVERSE FACE OF THE THIRD STONE.

Simāsammutiyā 'nantaram ēva yē tē saddhāsampannā byattā paṭibalā pubb' upasampadāya sāsāṅkā Sīhal' upasampada-parampar' upasampadam gaṇhitukāma paṭikaco' ēva rājānaṃ upasāṅkamitvā yūcāṃsu. Tō rājānaṃ upasāṅkamitvā ēvaṃ āhaṃsu: "Simā ca Mahārāja, sammad ēva samannāgata; upajjhāyabhāvānurūpō ca mahāthērō oḷaddhō; labhēyyāma mayaṃ pi dāni Sīhal' upasampadam ti."

Tatō rājā migasiramāsassa sukkapakkhē navamiyaṃ candavārē pātō va tēhi gaṇācariyēhi saddhim yēna Kalyāṇisimā tēn' upasāṅkami. Pañcahi dabarabhikkhūhi saddhim navathērō ca upajjhāyabhāvānurūpa-Suvaṇṇasōbhaṇathērā ca nimantāpētvā Kalyāṇisimāyaṃ nisīdāpēsi. Tatō rājā Sīhal' upasampadam gaṇhitukāma gaṇācariyē ṭhapētvā, yēna Sīhalādīpa-gāminō thērō tūn' upasāṅkami; upasāṅkamitvā tē ēvaṃ āha: "Imē bhantē, gaṇācariyā tumhākaṃ santikā Sīhal' upasampadam gaṇhitum icchanti; dētha bhantē, tumhē upasampadam imesaṃ gaṇācariyānaṃ ti."

Thērō punnad ēvaṃ āhaṃsu: "mayaṃ Mahārāja, Mahārājēna pēsitā Sīhalādīpaṃ gantvā, Mahāvihāravāsi-paramparabhūtabhikkhusaṅgha-santikā parisuddh' upasampadam gaṇhēyyāma. Tēsaṃ nō Mahārāja, parisuddh' upasampadagahaṇatō paṭhamaṃ Sīhaladēsiyā mahāthērā ēvaṃ āhaṃsu: 'Pubbakūnaṃ āyasmantō, Sīhaladēsiyānaṃ mahāthērānaṃ idāciṇṇam: yaṃ paradēsato

āgatānaṃ bhikkhūnaṃ upasampadagahaṇatō paṭhamam ēva gihīnō mayan ti vacibhēdaṃ kārapētvā, cīvaram apanētvā, sētavatthadānēna gihībhāvē patiṭṭhāpētvā, puna cīvaradāna-saraṇagamanadāna-vasēna sāmaṇēra-pabbajjāya saṃpabbājētvā, sāmaṇēra-bhūmiyaṃ patiṭṭhāpi-tānaṃ yēv' upasampadanam. Tāṃ kissa hētu? Yē h' āyasmantō, bhikkhū idhāgatā: purimō-pasampadā nō parisuddhā, Sīhaladēsiy' upasampadā suddhāti maññamānū saddhāsampannā hutvā, nav' upasampadam gaṇhiṃsu. Tē cāyasmantō, bhikkhū pacchā sissādīnaṃ yēsaṃ kēsaṇc, pariṇāmaṃ ādiyitvā, vipaṭisārīnō hutvā, abhinavavassam agapētvā, purāṇavassam yēva gaṇhiṃsu. Na o' ētaṃ nō ruccati: tēn' ēvaṃ āciṇṇam. Tasmā yadi tumhō pi saddhāsampannā hutvāi parisuddh' upasampadam gaṇhitum icchatha; Sīhaladēsiyānaṃ mahāthērūnaṃ āciṇṇānurūpaṃ karissatha. Ēvaṃ tumhākam upasampadam dassāma; nō cē karissatha; anāciṇṇattā tumhākam upasampadam dātum asamatthā bhavissāmāti'. Tatō Sīhaladēsiyānaṃ mahāthērūnaṃ āciṇṇānurūpaṃ katvā vāmhākam upasampadan te adamsūti. Tadā tē pi bahugāṇācariyā: "yadi bhantē, tumhō Sīhaladēsiyānaṃ mahāthērūnaṃ āciṇṇānurūpaṃ katvā va, parisuddh' upasampadam gaṇhēyyātha; ēvaṃ mayam pi saddhāsampannattū yēva parisuddh' upasampadam ākaṇ-khayāma. Tasmā Sīhaladēsiyānaṃ mahāthērūnaṃ āciṇṇānurūpaṃ ēva katvā parisuddh' upasampadam gaṇhissāmāti" ūhaṃsu. Ēvaṃ Sīhaladēsatō paccāgatā thērū tēhi sabbēhi gaṇācariyēhi saddhiṃ saṃstadētvā tad anantaram yēva Dhammakittinūmagagaṇācariyam ādin katvā, Sīhaladēsiyānaṃ āciṇṇānurūpaṃ kārapētvā, Suvannaṣōbhaṇathēram upajjhāyaṃ katvā, Sīhaladēsatō paccāgatēsu navasu thērēsu dvē dvē vārēna vārēna kammavācācariyē katvā upasampadēsuriṃ.

Tasmiṃ pana upasampadakkammakaraṇakālō paṭhamadivasabhūtō migasīramāsassa sukkapakkhē navamiyaṃ candavārē Rāmādhipatirūjī sayam ēva tattha nisīditvā, kamma-kāraṇabhikkhūnaṃ ca, upasampannānaṃ gaṇācariyānaṃ ca, upasampadāpēkkhūnaṃ ca gaṇācariyānaṃ, purē bhattabhōjanaṃ ca pacchē bhattam vividhapānaṃ ca santappanattam paṭisaṃkharā-pētvā, upasampadadānapariyōsānē ca sādhu-kāradānattham bhōrisaṃkharāni dhamapētvā upasampannānam upasampannānam gaṇājananattam lōkavūhārakū-vilō lōkhakū anūkamaccē cānē-kapaṇḍitajanē ṭhapētvā, rattiyaṃ upasampadatthāya ca bahū dipū ṭhapētvā, sūriyatthāṇḍamanā-sannakālē paṭinivattitvā nijamandiram agamēsi.

Navamito paṭṭhāya yāva tērasamiyā pañcādivasaṃ upasampannē gaṇācariyā pañ-cacattālīsādhikadvisataparināṇā ahēsum. Tatō rūjā cātuddasiyaṃ saṃvivūṇō upasampannē pañcācattālīsādhikadvisata-parimāṇē tē thēra-gaṇācariyō: "Svō bhaddantā migasīrapuṇṇam upōsathadivase ādicavārē upasampadakkammakūrahī pannarasabhikkhūhi saddhiṃ Kalyāṇi-simāyaṃ upōsatham karōntu; tad avasānē bhaddantānaṃ piṇḍapātāṇ ca aññāṇ ca dēyya-dhammaṃ dātum lacchāma, oittaṇ ca pasādētum lacchāmāti" nimanātipōsi. Upōsathadivase pana rūjā mahatā parivārēna saddhiṃ pēto va gantvā Kalyāṇisimāya paññāpētabbāsanāni paññāpētvā, pādōdakaṇ ca patiṭṭhāpētvā, upasampannōpasampannō tō gaṇācariyō ca pannaras' upasam-padakkammakūrakē cāgamayamānō nīdi. Atha tē sabbō sannipativā Kalyāṇisimāyaṃ upō-satham ākarīṃsu. Tad avasānē rūjū tē sabbō pi nūnappakūrahī khajja-bhōjjjēhi ca vividhēhi ca tambūlādibhēsajjēhi santappētvā, ēk'ēkassa ticīvaratthāya anukhumānaṃ kappūsasūssānaṃ dvē dvē yugē datvā, pūgākatariyādi-parivāraṃ sapidhūnaṃ ēkaṃ ēkaṃ tanbūlapōtakāṇ ca tālabijjanim ēkaṃ ēkaṇ ca, sindīpaṇṇachattam ēk' ēkaṇ ca, sūlūharakapīdhūnaṃ puttam ēk' ēkaṇ ca, dāpēsi.

Tatō rūjā sabbēsaṃ bhikkhūnaṃ anumatiyā yeva Suvannaṣōbhaṇathērassa 'Kalyā-ṇitissamahāthērō' ti nāmaṃ adāsi.

Tatō pabhūti rūjā pañcāhi daharabhikkhūhi saddhiṃ tēsaṃ upasampadakkūrahūnaṃ Kalyāṇitissamahāthērādīnaṃ dasannaṃ thērānaṃ ca, tassaṇ sinūyaṃ āgatānaṃ upasampannānaṃ gaṇācariyānaṃ ca, bahūnaṃ upasampadāpēkkhūnaṃ ca, piṇḍapātādi-paccayēhi upaṭṭhāpanat-thāya amaccē paṇḍitajanē ca, upasampannānaṃ upasampannānaṃ gaṇājananattam bahū lōkhakā ca, upasampadakkammavācāya parinīṭṭhāna-pariyōsānō sādhu-kāradānatthāya bhōrisaṃ-kharāpētvā ca, sētatam ēva tattha vasāpōsi.

Upasampadakammakārakū dasathērā ca, upasampann' upasampannā pañcaccattālī-sādhikadvisatapamāṇānaṃ gaṇācariyā ca, tēsaṃ ca sissabhūtē bahū bhikkhū ca, Sīhaḥ' upasampadaṃ gaṇhitukāmē aññē cāgatāgatē gaṇācariyē ca, divasē divasē nīrantaram upasampādēsuh.

Api ca Rāmādhīpatirājā sakalaṃ pi bhikkhusaṅghamāyācētvā, tassānumatiyā yēva sabbasmiṃ pi Rāmaññamaṇḍalē tītānaṃ sabbēsaṃ bhikkhūnaṃ idisaṃ katikavacanam ārōcēsi :

“Ajjataggū bhaddantā, sacō pabbajjāpēkkhē pabbājētukāmā hōnti; yē pana pabbajjā-pēkkhā lakkaṇāhatā vā hōnti; dhaḥabandhacōrā vā; 'gārabhēdakā vā; rājadubbhinō vā; jarā-jīṇṇā vā; adhimattagēlaṇṇū' upapīṭitā vā; hatthacchinnaḍi-aṅgavikalā vā; khujjā vā; vāmana vā; khañjā vā; kuṇḍinō vā; yē vā pan' aññē pi parisadūsana hōnti. Yē yē pabbajitē pi, passantā passantā manussā kēlin vā, parihāsaṃ vā, garahaṃ vā, karōnti; cittaṃ pasādētum vā, gāravam uppādētum vā, na sakkōnti. Tē tādisū bhaddantā, mā pabbājēntu.

“Sacō vā pana bhaddantūnaṃ santikū upasampadāpēkkhā santi; tē pi Rāmādhīpatirāññō vā, Hamsavatīpurādhivāsīnaṃ gaṇācariyabhūtānaṃ vā thērānaṃ, anārōcētvā, saka-sakaṭṭhūnē yēv' upasampadaṃ mā karōntu. Sacō pan' amhēhi kataṃ pi katikavattam anādiyitvā, saka-sakaṭṭhūnē yēv' upasampadaṃ bhaddantā karissanti: tathā sat' upasampadāpēkkhānaṃ mūtāpitūnaṃ vā, nītakānaṃ vā, upaṭṭhakabhūtānaṃ vā dāyākānaṃ, mayā daṇḍakammam upanōssēmāti ca.

“Yē vā pana pāpabhikkhū vajjukammaṃ karōnti; yē vā gaṇakakammaṃ vaḍḍhakikammaṃ dantakāraṃ katvā, rūjā-rūjamaḥamattādinnaṃ sabbēsaṃ pi janānaṃ jītakōpadhāraṇiyēna vā, uppādanimitta-supin'-uppāda-karūṇa-vasēna vā, sukhadukkham ācikkhanti.

“Yē vā bhikkhū yādīsaṃ yādīsaṃ ācikkhānaṃ, cittakārakammavaḍḍhakikamma-dantakāra-kamma-candakārakamma-himabakārakammādikāṃ katvā, gihikāmaḥbhōginō viya jīvitaṃ kappēnti. Taṃ sabbam ajīvitaṃ kappēnti.

“Yē vā pana bhikkhū kappāsakāhōtṭaṭṭhānaṃ gantvā āyatakēna sarēna dhammaṃ kathēntā kappāsātūlapāṇaṃ labhitvā vāpijjaṃ karōnti.

“Yē ca bhikkhū sālī-vīhi-yavādi-khōtṭaṭṭhānaṃ gantvā dhammaṃ kathēntā dhaññaṃ labhitvā vāpijjaṃ karōnti.

“Yē vā pana bhikkhū maricaṭṭhānaṃ gantvā dhammaṃ kathētvā maricaṃ labhitvā vāpijjaṃ karōnti.

“Yē vā pana bhikkhū aññōn' aññēna pakārēna vāpijjaṃ karōnti.

“Yē vā pana bhikkhū akkhaḍḍhuttēhi vā, itthidhuttēhi vā, surādhuttēhi vā, cōriyakammājivikēhi vā, rūjapuriṣṭhi vā, yūhi kēhici vā naranārīhi saddhim ananulōmikēna gihisaṃsaggēna saṃsaṭṭhā vīharanti.

“Tē sabbō pi pāpabhikkhū. Pāpabhikkhūnaṃ tēsaṃ bhaddhantānaṃ niccaṃ santikē vasitum ōkūsaṃ nū daddantūti ca.

“Yē pana bhikkhū sandhūsampannā; yathāsikkhāpadaṃ paṭipajjamānā sammāpaṭipatti-pubbakā; uddēsapariṇipucchādisutā; tēsaṃ yēva bhikkhūnaṃ bhaddantānaṃ niccaṃ santikē vasitum ōkūsaṃ daddantūti ca.

“Sacō pana sandhūsampannā gihikulaputtā bhaddantānaṃ santikē pabbajitukāmā hōnti. Tē akkharūni lōkhaṇētvā akkharōṇu byañjanapāripūrikarāpavasēna paricayaṃ kārāpētvā, saraṇagamaṇaṃ vā sikkhāpadāni vā sikkhāpētvā vā, bhaddantā pabbājēntūti ca.

“Yē pi ca sūmaṇḍorū paripunnāvisativassā upasampadāpēkkhā; tē pi upasampannabhikkhūhi paripūrētabbaṃ pūtimōkkaṃsaṃvarasīl'-indriyasāṃvarasīl'-ājīvapārisuddhisīla-paccayasannissitasīlasaṅkhūlaṃ catupārisuddhisīlaṃ saṅkhēpatō paññāpētvā, Bhikkhupūtimōkkaḥ ca Khuddasikkhū cāditō yūva pariyōsānaṃ byañjanatō ca atthātō ca sikkhāpētvā, āpattidēsanaṃ ca catupaccayapaccavōkkaṇaṃ ca vāc' nggataṃ kārāpētvā, Rāmādhīpatirāññō ca Hamsavatīpurādhivāsīnaṃ gaṇācariyānaṃ ārōcēntu. Tadā Rāmādhīpatirājā tē parikkhārēn' upat-thambhētvā v' upasampadāpēssatīti ca.

“Sabbē pi ca bhaddantā Vinayē Bhagavatā paññattasikkhūpadānurūpaṃ paṭipattim yēva paṭipajjantūti ca.

“Pubbē pana Rāmaññadēsē bhikkhūnaṃ nānānikāyattā yēva sāsanaṃ idisaṃ mala-kaṇṭak’-bbudaṃ jātaṃ. Idāni pana sabbēsaṃ pi bhaddantānaṃ saddhāsampaṇnattā yēva Mahāvihāra-vāsinaṃ paraṃpara-Sihaḷ’ upasampadagāhitā. Yathā Sihaḷadesiyānaṃ mahāthēraṇaṃ kēs’ōrōpa-naṃ vā civarabandhaṃ vā hōnti; tathā katvā v’ēkanikāyō hōtūti ca.”

Ēvañ ca pana Rāmādhīpatirāṇāsabbasmiṃ pi Rāmaññamaṇḍalē bhikkhūnaṃ yaṃ katikavattam ārōcētvā, yē tē bhikkhū jātarūpa-rajatādi-dhana-dhañña-hatthi-assa-gū-mahimsa-dāsi-dāsa-vantō tēsam idisaṃ ārōcēpēsi: “Sacē pan’ ayyā, saddhāsampaṇnā hutvā, jātarūpa-rajatādi-dhana-dhañña-hatthi-assa-go-mahimsa-dāsi dāsē nissajjitum ussahanti; te nissajjitvā Bhagavatā paññattasikkhūpadānurūpaṃ sammāpaṭipattim yēva paṭipajjantu. Sacē pana n’ ussahanti, yathākāmaṃ vibbhamantūti.”

Atha appē kaccē bhikkhū saddhāsampaṇnattā tē sabbē nissajjitvā sikkhūpadānurūpā sam-māpaṭipattiyō ya paṭipajjanti. Appē kaccē thērā sabbē pi suntikō nissajjitum anōssahantā’ yāthākāmaṃ vibbhamanti. Yē vā pana bhikkhū pākābhūtā yōv’ antima vatthum accantam ēv’ ajjhāpajjanti; tēsam āyācanaṃ katvā, gihībhaṇvē paṭiṭṭhāpēsi. Yēsam accantam ēv’ antimavat-thum āpannabhāvō na pākāṭō; garaḥaparūpavādānattāṃ pana dubbisōdhanūyāṃ; tēsam āyācanaṃ katvā, gihībhaṇvē paṭiṭṭhāpēsi. Yō ca pāpabhikkhū vājjakammaṃ vā karōnti; yō vā yathāvuttam gāṇakammādi-kammaṃ vā karōnti; yō vā gihikūmahhōginō viya cittakammādim ājīvikam katvā micchājīvēna jīvitam kappōnti; yō vā pana bhikkhū dhammukathāya pūjāsakkāraṃ labhitvā vāpijjaṃ karōnti; yē vā pan’ aññō pi bhikkhū aññōn’ aññōna pakūreṇa vāpijjaṃ karōnti — tē sabbē pi gihībhaṇvē paṭiṭṭhāpēsi. Ēvañ Rāmādhīpatirāṇā sabbasmiṃ pi Rāmaññamaṇḍalē sāsana-malaṃ visōdhētvā, sakalaṃ pi bhikkhusūgham ēkanikāyaṃ ākūsi.

Ēvañ sabbasmiṃ pi Rāmaññamaṇḍalē gūṇavāsinaṃ amūṇavāsinaṃ ca bhikkhū nāga-sikhi-nāga-sakkarājatō yāva rūpa-bōda-nāga-sakkarājāṃ Mahāvihāravāsi-paraṃpara-accanta-parisuddha-Sihaḷ’ upasampadaṃ nirantaram ēva gaṇhimsa.

Tēsam gaṇācariyabhūtā aṭṭhasataparimāṇū hōnti; duharabhiikkhū pana pañca-saṭṭhādhikādisat’-uttaraouddasasahassa-pamāṇāhōnti: ōtō ubhō pi sampiṇḍitā pañca-saṭṭhādhika-panna-rasa-sahassapamāṇū hōnti. Tēvaṭṭhamāṇaṃ gaṇācariyānaṃ upasampa-dagahaṇa-pariyōsānē rājā ticivarattāya dvō dvō sukhamakappāsiyadussayugē ca, tambūlapatta-pūga-kattari-mukhapāṇi-ghanacōlādi-parikkhāra-sahitaṃ sapiddhānaṃ tambūlapēṭakaṃ ca, sindi-paṇṇachattāṃ ca, sādharakapiddhāna-pattāṃ ca, tābhajaniṃ ca, ēk’ēkass’ ēk’ēkaṃ ēvādāsi. Yēsam gaṇācariyānaṃ nāma-paññatti pi dātābhū hōti: tēsam pi sabbēsaṃ nāma-paññattim adāsi.

Tatō paraṃ pubbē katakatika niyāmōn’ ēva ātācātupārisuddhisīlānaṃ sikkhita-pātimōkka-khuddasikkhā-pakaraṇānaṃ vūc’-uggatāpatti-dēsaṇā-paccavōkkaṇānaṃ paripuyyavāsisavassānaṃ ēkādhika-cha-satānaṃ sāmāpōrānaṃ patta-civara-parikkhāra-ādi-dōyyadhammāṇāṃ upattham-bhētvā, Kalyāṇisimāyaṃ upasampadāpēsi. Tō pi sampiṇḍitvā tadū Rāmaññamaṇḍalē chasaṭṭhādhikachasat’-uttara-pannarasa-sahassa-pamāṇū bhikkhū āhūsath.

Ēvañ pana Buddhasāsanaṃ visōdhanāṃ karōntō Rāmādhīpatirāṇā: “yāva pañca-vassa-sahassa-pamāṇa-kāla-pariyantā Buddhasāsanaṃ idaṃ nirāsān’ upasampadābhāvōn’ ēva dussīlānaṃ bhikkhūnaṃ ca garaḥaparūpavādānattāvirahitānaṃ bhikkhūnaṃ cāpāgamaṇavassēna parisōd-dhaṃ pabbassaraṃ pariyōdātāṃ hutvā, pavattatūti” manasi nidhāyākūsi.

1. Pur’ Āsōkō dhammarājā atulavibhavōdayō  
Sāsanaṃ piyatāya ’ssa mala-dussana-kampitō.
2. Mōggaliputtatissathēram upanissāya sōllanaṃ  
Bhikkhū chanahutō ’kāsi, uppabbājiya pūpakō.
3. Laṅkādīpē Sirisaṅghabōdhādīpada-nāmakō  
Parakkamabāhurājā pi Buddhasāsanaṃ āmakō.

4. Malināṁ sāsanaṁ disvā saṁvēgāpannamānasō  
Pāpakē bahavō bhikkhū dhamṣiyādhammavādinō.
5. Mahāvihāravūsīnaṁ pavēṇim dhammavādināṁ  
Saṅgham ēkanikāyaṁ ca tṭhapētvā sōdhanāṁ akā.
6. Tatō pacchā puna c' aññō Vijayabāhu-bhūpati  
Parakkamarājā cāpi tatthā sāsanasōdhanāṁ.
7. Amhākaṁ Bōdhisattō pi pūrēntō pārami purā  
Tidasālayasaggamhi dōvarajjam akārayi.
8. Tadā Anandathērō pi Bārāṇasīpurē akā  
Rajjam Usinnarō hutvā Kussapa Buddhasāsanē
9. Malaṁ disvā pi majjhattō nāka sāsanasōdhanāṁ.  
Tadā Sakko dōvarājā dibbasukhaṁ paraṁ-mukhō
10. Kaṇhasunakha-vaṇṇūna gantvā Mātalinā saha  
Uttāsētvana rājānaṁ tadā 'siṇṇaranūmakāṁ.
11. Sāsanasōdhanatthāya laddhā tap patijānanāṁ  
Pacchā 'nusūsanāṁ katvā paccāgū Tidasālayaṁ.
12. Tasmā Rāmaññadēsissarō pi Rāmādhīpati-bhūpati  
Sanādarāṁ satācūram anugantvūna sāsanaṁ
13. Yāvapañcasahassantā patitṭhānāya 'sōdhai.
14. Itthaṁ sāsanasōdhanakuslaṁ Rāmādhīpati-ham alatthaṁ yaṁ  
Tēnākhīṇaṁ iva jētaṁ santaṁ suddhaṁ sivaṁ pacchā.
15. Haṁsāvati-purādhīpatinō saddhālunō Bhūpālavarā  
Disvā sūsanajūṇi malaṁ piṇṇayitūṁ vāyamantu sadā.
16. Khīṇsavā katukiccōthūrā Majjhantikādayō  
Vimuttisukhaṁ ohūya pavivēkaratā api
17. Sūsanavuḍḍhiyā hētu byāpāram akarūṁ purā.  
Tasmā tūsaṁ sanādarāṁ anukammō supēsālō
18. Pacchā Hamaṁsupūrvāsī bhikkhusaṅgho ca sādārō  
Sāsanasāna malaṁ disvā sōdhanāṁ kurutaṁ tatō
19. Yathā taṁ tibhav' ōghagatā taritūṁ durite kasi-āyatanē jahitūṁ  
Ariyaṁ padadhiṁ pavaraṁ gamitūṁ adhibōdhi-budhālaṭitaṁ laṭitaṁ.

*Iti Kalyāṇi nāma pāsāṇalēkhā nīṭṭhitā.*

*(To be continued.)*

## FOLKLORE IN SALSETTE.

BY GEO. FR. D'PENHA.

### No. 16.—*The Prince and the Kambala.*<sup>1</sup>

There once lived with his queen a king, whose dominions extended far and wide, and who had an immeasurable hoard of treasure; but, as the saying goes, "there was no one to eat," or in other words, the good couple had no children, though they had become old, and this grieved them very much. Every day the queen used to make it her habit to sit in the balcony of her palace, with a *supli* (sieve) full of gold, which she distributed among beggars, with the expectation that she would get a son through their prayers and blessings.

One day, as she was seated as usual with a sieve full of gold, there came up to her a *gōsādhvi*<sup>2</sup> who asked her what she had in the sieve. The queen answered saying it was gold.

<sup>1</sup> For the description of a *kambala*, see the story of "The Snake and the Girl," *ante*, Vol. XIX. page 315, note 5.

<sup>2</sup> For the description of a *gōsādhvi*, see the story of "Bāpkhādi," *ante*, Vol. XX. p. 142, note 1.



Upon this the *gôsâñvi* again asked her:—“Is there any one that will eat it?” meaning “Have you got any children who will enjoy all this gold?”

“No!” said the queen in a sorrowful tone; “and that is the reason why I am sitting here with this sieve full of gold in order that, by distributing it, the receivers of it may pray and obtain a son for me; but up to this time it seems that their prayers have not been heard.”

The queen was then asked where her husband, the king, was; and she said that he was gone out.

“Very well,” said the *gôsâñvi*. “Tell the king, when he comes back, to come to a certain village where is my *mat*,<sup>3</sup> and then I will tell him what to do in order that your desires may be satisfied.”

Thus saying the *gôsâñvi* received some alms from the queen and went away.

Now, when the king came back in the evening, the queen laid out supper for him, and while he was partaking of it, the queen said:—“My dear husband, this morning as I was seated as usual in the balcony with a sieve full of gold to distribute to beggars, a *gôsâñvi*, who says his hut is in such and such a village, came up to me and asked me what I had in the sieve, and when I told him it was gold, he asked me if there was one who would eat it, to which I said ‘no,’ and that I was distributing it in order to obtain a son through the prayers of the beggars. Upon this he asked me if you were at home, and I told him that you were not at home. Then, telling me where his hut was, he asked me to send you to him, when, he said he would tell you what to do to obtain our desires.”

The king listened to her very attentively, and, when she had finished speaking, said:—“But, my dear wife, you are distributing a sieve full of gold every morning, and we are both performing other charitable acts, and all to no avail; what can the *gôsâñvi* tell and much less do, that our desires may be fulfilled? It won’t be worth my while to go to him.”

But the queen pressed and begged of him to go, saying:—“Let us see what he says. Who knows but that he may help us to obtain our wishes?”

After much entreaty the king consented, and, having finished his supper, set out for the *mat* (hut) of the *gôsâñvi*. When he reached it, the *gôsâñvi* asked him what he wanted.

The king said:—“Did you not go to the palace this morning and tell my wife to send me to you when I came home?”

“Yes, my lord,” answered the *gôsâñvi*. “I will now tell you what to do. **Go to a certain place where you will find a tree\* laden with fruit.\*** Climb the tree and shake it. Come down and take two of the fruit. **Mind you do not take more than two. Eat one yourself, and give the other to your wife, the queen; thereby you will obtain your desires.**”

The king went in the direction that the *gôsâñvi* mentioned, and saw a large tree, which was bent down by the weight of its fruit. He climbed up and shook and shook the tree till he saw hundreds of the fruit fall on the ground, but when he came down and went to pick up the fruit he found only two. So he climbed again, and again shook the tree for a long while, and again he heard the sound of hundreds of fruit falling, but, as before, when he was picking up he got only two. The king was astonished at this occurrence, and climbed up in the tree a third time, and shook and shook the tree with all his might for a very long time till he was quite fatigued, and he heard the sound of some thousands of the fruit dropping on the ground. When he came down, the ground under the tree was so covered up by the fruit that he could not put his feet down but fell on heaps of fruit, which made him glad to think that he had now plenty of them, but, to his great astonishment, as he proceeded to gather them, all the fruit went up again in the tree, and there remained for him to carry only two.

\* A ‘holy’ man’s hut.

\* It is to be regretted that the tree and the fruit are not mentioned by name.



Thought the king to himself :—"The *gōsānvi* told me to take only two of these fruit, but though I want to take more, and I knocked down so many, I can't get more than two. There must be some meaning in it. I will, therefore, abide by the instructions of the *gōsānvi*, or, who knows, if I take more, they will have any effect."

He then took the fruit and shewed them to the *gōsānvi*, who again told him to take them home, and to eat one himself and to give the other to the queen to eat.

The king, after thanking the *gōsānvi* for his kind advice, went home with the fruit, and giving one to his queen, told her to eat it, while he ate the other himself. From that time the queen became pregnant, and, when one, two, three, and so on till nine, months of her pregnancy had elapsed, she gave birth to a very beautiful boy. This event caused great joy to the king and queen, and they entertained all the palace servants to a great treat.

Now on the fifth day was celebrated the *pāñchvī* of the new-born, and on the sixth day was the *saññī*. On the day of the *saññī* a fortune-teller was called to consult about the fortune and career of the infant-prince. While the fortune-teller was consulting the horoscope the *pardhan*<sup>5</sup> kept watch outside. Though the fortune-teller knew what would happen to the prince, she did not tell the king and queen of the results of her calculations, and was going away, when the *pardhan* stopped her and asked her what was in the luck of the new-born. She refused to tell him anything, upon which he threatened to kill her if she would not tell him of the fortune of the king's son.

The fortune-teller then said :—"It is written in the fortune of the prince that on the twelfth day after his birth the boy will be drowned in the sea!"

Thus saying she went away. The *pardhan*, however, kept this story to himself.

Eleven days passed after the birth of the prince, and on the twelfth day was to be done the *bārāvī* ceremony. For this purpose they had to go to a certain temple, to come to which they had to cross a sea. The king and every one else, with the exception of the *pardhan*, being ignorant of what misfortune was in store for the child, made grand preparations to celebrate the auspicious occasion with great pomp and joy, and hundreds of relatives and others were invited to be present at the ceremony of naming the child.

At the appointed time they took a ship and set sail for the temple. On the way one person took up the child; a little while after a second person carried him. Soon after a third would take him, and so on, all the guests vying with each for the honour of carrying the prince. When they had sailed for several hours they came to the middle of the sea. The child happened to be in the arms of a woman, who, by accident, let the child fall, and down went the prince to the bottom of the sea! Hundreds of people dived after the child but in vain, and with tears in their eyes and broken hearts the king and the queen returned home with their guests. When they came home the king sentenced the woman, who had so carelessly dropped the child, to imprisonment for twelve years, during which she had to grind *nāchnī*.<sup>6</sup>

Now it happened that as soon as the child fell into the sea, he was devoured by a *magalmāsā*,<sup>7</sup> which, again, was carried by the tide and thrown on dry land in a certain village. In the morning a fisherman, who lived with his wife, and who were very wealthy, was going in pursuit of his vocation, *vis.*, that of fishing, when he came upon the *magalmāsā*. He, therefore, managed somehow or other to drag it to the shore, and cut it open, when to his great surprise and confusion, he saw a child come out of the belly of the *magalmāsā*. The child was alive. Having no children himself with all his wealth, he gladly took up the child in his arms,

<sup>5</sup> A prince is usually called a *pardhan*, but here, I think, is meant the prime minister, or some *kārbhārī* of the household.

<sup>6</sup> *Nāchnī* is a sort of grain. It is popularly supposed that women, when sentenced to rigorous imprisonment, are made to grind *nāchnī*.

<sup>7</sup> Equals *magarmāsā* = an alligator.

and went home and handed him to his wife, who also rejoiced at the event, saying :—"At last God has sent us a child in this miraculous manner."

They constituted themselves the drowned prince's foster-parents, and, possessing great wealth as they did, took every possible care, and brought him up with great tenderness. The prince grew up rapidly. When he was only one month old he looked two months old, when two months old, he seemed to be four months old, and so on.

Thus the boy grew up strong and beautiful, and was known to all as the fisherman's son, for the prince, too, always addressed the fisherman and his wife as father and mother. When he was about six or seven years old, he used to run about and play with the children from the neighbourhood.

One day the children ran to the shore, and the prince asked his foster-parents to permit him also to go and play there, but the fisherman said :—"No, my dear child. Don't you go and play near the seabeach. You know how mischievous the children are. Who knows but that some accident or other may befall you? Then what shall I do? Tell me what you may need, and I will get you any toys that you may wish for, with which you can play about the house in safety."

In spite of the kind advice the prince, as is the wont of children, ran full speed, and joined his playmates at the seabeach.

Now it happened that, as the children were playing and running about on the sand, they spied a very beautiful *kambal*, floating on the tide which was coming in. Every one of the children attempted to get it, but all failed. At last our hero said he would fetch it, but all of them laughed at his folly, saying :—

"What a silly child you are. Such big boys as we are we could not succeed, and you say that you can fetch it."

The prince, however, persisted saying he would fetch the *kambal*, upon which they laid a wager, to which he consented and dived headlong into the waves, and in a few moments was again on the shore triumphantly carrying the *kambal*, and thus won the wager. The prince then carried the *kambal* to his foster-parents, who, on seeing it, asked him where he got it from, or whether he had stolen it from any one. The prince told them how, as he and other children were playing on the shore, they spied it floating on the water, and how, when all the other children had failed, they laid a wager for it, upon which he dived into the sea and came out safely with the *kambal*.

Now in that country *kambals* were so rare, that not even the nobles and very seldom the kings could obtain them, and to possess one was thought a great luxury. So the fisherman began to think to himself :—"Here is a most beautiful *kambal*, but of what use can it be to a poor man like me? I will go and present it to the king."

So one day he took the *kambal* and presented it to the king, who was very glad to see such a beautiful flower, and asked him where he got it from. The fisherman told him the whole truth, and the king, being satisfied with the answer, dismissed him, after rewarding him handsomely. The king then took the *kambal* and hung it upon his bed. One of the maid-servants of the queen, who happened to come into the room just then, on seeing the *kambal*, said :—

"My lord, this flower is certainly very beautiful, but unless you can get and hang up two more<sup>a</sup> it will never lend any beauty by itself to the bed."

<sup>a</sup> It must be borne in mind that this king is the father of our hero.  
Two more added would make three *kambals*. The number three has here evidently some meaning to it, for it could be more natural to add three, so as to make four, one for each of the four corners of the bed.

The king, having heard this, sent for the fisherman, and told him to ask his son to bring two more; but the fisherman protested, saying:—

“My lord, it was by sheer chance that my son obtained that *kambal*, and it is next to impossible to get any more.”

The king, however, would not be convinced of the impossibility of getting more *kambals*, and told the fisherman that should his son fail to bring him two more *kambals* he should forfeit his head.

The poor fisherman went away downhearted, thinking upon the unreasonableness of the king. He went home, and, refusing to take any food or drink, took to his bed. Now, it was customary during meals for the old man, owing to his great affection, to feed the prince as one would a little child, though he was already nearly eight years old. That day, however, the prince missed him, and so asked his foster-mother why his father did not take supper. She said she did not know the reason; perhaps he was not feeling well. Upon this the prince went and asked him why he did not come to supper, but the old man said:—

“Go, my child, and take your supper. I do not want any.”

“But, father,” said the prince, “you fed me every day, and why don’t you do so to-day? What is the matter with you? What misfortune has befallen you that you look downcast and won’t touch your food? Tell me, father, all your cares and anxieties.”

The old man was very much pleased with the prince’s kind words, and said to him:—  
“My dear child, the *kambal* you brought from the sea, and which I presented to the king, has brought a very great misfortune on me. The king went and suspended the *kambal* upon his bed, but a maid-servant, who saw it, said, that the *kambal*, though certainly very beautiful, lent no beauty to the bed, and that, if there should be hung up two more, it would make the bed appear very handsome. The king, therefore, wants you to bring him two more *kambals*. I remonstrated with him on the impossibility of getting any, but to no use, for the king cannot be persuaded of it, and he has ordered you to fetch them on the penalty of forfeiting your head in case of failure. God gave you to us so miraculously in our old age, and the cruel king wishes to take you away. This, my child, is my grief, and I will starve myself to death before you are snatched away from me. Go, my dear boy, and take your supper, and go to bed quietly.”

Thus said the fisherman and heaved a deep sigh, and tears could be seen trickling from his eyes in profusion.

Upon this the prince said:—“Is this what has caused you so much anxiety? Tell the king that I promise to bring him two *kambals*. But, first of all, tell him that he must provide me with a ship completely manned with *khalásis* and other servants, and I must have provisions to last for several months, and an iron chain several yards long. Then I will go and fetch him the *kambals*. In the meanwhile you must calm your fears, and rise and take your supper.”

When the fisherman heard these words he took heart, and rose and took his supper. On the following morning the fisherman bent his way to the palace and informed the king that his son had promised to bring him the *kambals* on condition that he fitted out a ship with servants, a long iron chain, and provisions to last for several months. The king agreed to the conditions, and ordered a ship to be built. What did the king lack? He had hoards of treasures. So he hired numerous workmen, and a job, that would take two or three months to finish, he got done in a fortnight, and fitted out the ship with a great number of *khalásis* and other servants. He also procured a very long iron chain, and stored in the ship provisions of all sorts enough not for some months, but for years!

Everything was now ready, and the prince, taking a tender leave of his foster-parents went and embarked on board the ship, and in a little while more the ship was out of sight dancing on the waves of the vast ocean.

They went on and on for many days. When they had reached the middle of the sea, the prince ordered them to cast anchor. He then hooked on the long iron chain to the side of the ship, and said to the *khalāsīs*:—

"I am now going to dive into the sea. Keep hold of the chain, and as soon as you feel extra weight on it pull up the chain and haul it home."

Thus he said to the *khalāsīs*, and descended along the chain and dived into the sea. When he had gone down a long way, he came upon a beautiful country with large gardens full of fruit-trees of all sorts, bent down with the weight of the abundance of fruit, very tempting to the view.

Here he walked about for a couple of hours, and came upon a large but lonely mansion, most beautifully furnished, and as he entered it he came in sight of a damsel of unparalleled beauty, from whose mouth fell kambals as she spoke. Our hero asked her what she was doing there apparently alone, for he could see no signs of any other human beings.

Our hero being also very beautiful, the damsel of the subterraneous abode was enamoured of him, but said with a sorrowful tone:—

"I am the daughter of a *rāṅkhas*<sup>10</sup> who has gone out in search of his food, which consists of animals and such like, and occasionally human beings, should any fall into his hands by chance. I am certainly glad to see you, but still I am anxious about your safety, because, should my father see you, he will have no mercy on you, but will make a meal of you in a trice."

"Then tell me where I can conceal myself with safety," said the prince.

Upon this the girl said:—"See, I will transform you into a fly and put you up on the wall, where you must remain till my father goes out again to-morrow. In the meanwhile you must be hungry; so take some food at my hands and be ready for the transformation before my father, the *rāṅkhas*, comes back, which will not be very long hence."

The prince thanked her for her kindness. She then set before him some food, which she prepared in a hurry-scurry, and to which our hero did ample justice, being very hungry, as he had not eaten for several hours. This done, the girl changed the prince into a fly and stuck him up on the wall.

Not very long after the *rāṅkhas* came home after his day's excursion, and, as usual, lay down to rest, while his daughter shampooed his body. As he lay there he said to his daughter:—

"My dear girl, I smell the smell of a human being about the place. Are you aware of any one having come or gone this way?"

And the daughter replied:—"What makes you think of human beings about here? Here I am alone from one hour of the day to the other. What a silly idea this is of yours?"

"But" said the father, "I do smell the smell of a human being; otherwise I shouldn't have said so."

The girl, however, said that she had seen no human being, and was, therefore, unaware of it. The *rāṅkhas* was now quieted, and fell fast asleep.

On the next day when the *rāṅkhas* went, as usual, in search of prey, his daughter transformed the fly on the wall into its original shape, and there stood our prince before her. She then prepared some food of which they partook together, and conversed with each other freely

<sup>10</sup> i. e., a *rāṅkhas* = a giant.

during the whole day. At the close of the day, when it was near time for the *rāñkhas* to return, the girl again transformed him into a fly, and stuck him up on the wall. Thus matters continued for several days.

One day the prince told the girl to ask her father, the *rāñkhas*, in what his life lay. Accordingly, in the evening, when the *rāñkhas* returned, and she was shampooing his limbs, she said:—

“Father, tell me in what lies your life?”

The *rāñkhas* replied:—“Why are you so anxious about knowing in what my life lies?”

“Father,” said she, “if I am not to be anxious about your life, who should be? Every day you go in quest of food, which consists generally of animals. Should any accident happen to you, how could I know it, and what shall I do in the event of your death?”

But the *rāñkhas* replied:—“Cast off your fears and anxieties, for there is no likelihood of my ever dying. However, to calm your fears, I may tell you as regards my life, — you know the three brab-trees<sup>11</sup> standing near our house. Should any person cut one of the trees with one stroke, I shall get a strong attack of fever; and if he succeeds in cutting the other two also with one stroke, there will be an end to my life. So long, therefore, as the trees are safe I am safe also. You see, then, that you have no cause for anxiety about me.”

He then fell asleep. The following day, when the *rāñkhas* was gone, the girl, after transforming the prince, told him everything she had heard from her father. Our hero now looked about and caught sight of the *rāñkhas*' sword hanging on the wall. He took it, and, having sharpened it, went out, and, with one stroke, cut off one of the brab-trees. As soon as the tree was cut down, a strong fever came on the *rāñkhas*, who now retraced his steps home, but before he could reach it, our hero cut down the other two brab-trees also with one stroke, and with the fall of the trees the *rāñkhas* also fell dead.

The prince then lived with the damsel for several days, during which he gathered plenty of the *kambals*, which fell from her mouth every time she spoke. He now thought that he had been absent for a rather long time from his foster-parents, who must be becoming anxious about him. So he made up his mind to quit the place taking with him the *kambals*, which he intended to give to his king. He, therefore, made the damsel of the subterraneous abode acquainted with his intention.

The girl, however, said:—“You have killed my father, and now wish to go away, leaving me alone! What can I do here all by myself? Under whose protection shall I live? Take me with you, and we will be husband and wife, and live together happily.”

The prince consented, but the difficulty was how to bring her to land. He then hit upon the following plan. He put her in a box and carried her to the place where his ship was waiting. He then tied the box to the chain, but alas! so soon as the *khalāsīs* felt the weight of the box they pulled up the chain, and to their astonishment saw that a box was tied up with it!

“Where is the boy?” they thought. “From whence comes this box? What can have become of him? We have, however, acted up to his orders and are not to blame. Let us now return home; but let us, in the first place, see the contents of the box.”

Thus saying, they proceeded to open the box, but to their utter embarrassment they heard a voice coming from inside:—“Hold! Be cautious what you are about. Do not open the box. Any one, who dares to do it in spite of my remonstrances, will be plagued with worms.”

<sup>11</sup>. [This is an exceedingly interesting instance of the local survival of an old forgotten Anglo-Indian word, the last previous quotation for which is 1809, so far as I know, the earliest being 1623. *Brab* is a corruption of Portuguese *brava*, and stands for the tree, otherwise known as the toddy palm, the palmyra, and the fan-palm = *Borassus flabelliformis*.—ED.]

When they heard these words, they thought it best not to meddle with the box, but to take it and present it to their king for what it might be worth.

Accordingly they set sail, and with a favourable breeze reached their native shore in a very short time. When they had landed, they carried the box into the presence of the king, who was impatiently waiting to see the prince back with the *kambals*, and thus addressed him :—

“Sire, here we are after a long absence. When we had reached in the middle of the sea the young lad, who promised to bring the *kambals*, descended into the sea with the aid of the long iron chain, which he had so particularly ordered you to make, and diving under the waters disappeared. Before doing so he told us to hold the chain in its position till we felt it getting heavier, when we were to pull it up. After waiting there for many days, we felt an unusual and extraordinary weight, upon which we pulled up the chain, expecting, every moment, to see the lad, but to our surprise we found this box tied to the chain. We cannot say what has become of the lad. When we attempted to open the box, we heard a female voice speaking from inside the following words :— ‘ Hold ! Be cautious what you are about. Do not open the box. Any one, who dares to do it in spite of my remonstrances, will be plagued with worms.’ We, therefore, refrained from opening the box, which we now present to your Majesty.”

The king was pleased to accept the box, and proceeded to open it, expecting to hear the words the *kambals* had told him, but our heroine let him open it. When the box was, however, opened, out popped a damsel of unequalled beauty.

The maid-servants, who saw her, at once exclaimed :— “Sire, she is fit to be your queen, while the queen ought to be made her maid-servant.”

The king, thereupon, asked her if she was willing to be his queen, but she said :— “I am under a vow for twelve years ; should any one dare touch me before that period has elapsed he will be plagued with worms. If, however, you wish to keep me, you must allot me a separate room, to which no one is to be allowed admittance, except one or two maid-servants. When my twelve years of vow have passed away I will be yours.”

The king did not wish her to violate the vow of twelve years which she had mentioned. He, therefore, ordered a large room to be furnished in an elegant style for her to live in separately, and provided her with maid-servants and everything else necessary to her comfort.

To return to our hero, the prince, whom we left behind in the country under the sea. As soon as he found that the chain with the box was hauled up, and there was no chance of his coming out of the sea, he walked back, and wandered about in the gardens, subsisting on the various fruits with which the place abounded. He lived in this way for many days. One day he felt himself fatigued and so lay down to rest under a *pimpal*-tree.

Now it happened that two birds, a male and a female, called *gūrūpakshā* and *gūrūpakshīn*, were in the habit of breeding in that *pimpal*-tree, but, to their misfortune, as soon as they left the place in search of food or for any purpose, some wild animal or bird used to come and eat up their young ones. That day, too, the *gūrūpakshīn* gave birth to two little ones, after which she and the *gūrūpakshā* went away in search of food. During their absence a huge wild bird came and was about to gobble up the little birds, when our hero at once rose up to their help, and killed their enemy. Some four or five hours afterwards the *gūrūpakshā* and *gūrūpakshīn* came to the tree carrying some food in their beaks, and proceeded to feed the little ones, upon which they said :—

“Before you feed us, tell us if you had any other issue besides ourselves, or are we your first-born ?”

The parent-birds said :— “Dear little ones, we had many children born before you, but some cruel bird deprived us of all of them. We are certainly astonished to find you alive ; and ~~now~~ we are not certain how long you will be spared to us.”

(To be continued.)



## MISCELLANEA.

## VADDĀVARA.

The details given by Prof. Kielhorn on page 111 above, in connection with certain dates which include the word *Vaddāvāra* as the name of a day of the week, render unnecessary the greater part of a note which I have had on hand, unfinished, for over four years. But it may be useful to now supplement what he has written.

Prof. Kielhorn has arrived at the opinion that *Vaddāvāra* must be either Saturday or Sunday, and that the chances are in favour of Sunday.<sup>1</sup>

On the other hand, I arrived at the opinion that *Vaddāvāra* is most probably Saturday. But I have not been able to obtain the actual proof that is needed. And that is why my note has remained unpublished.

Finding, like Prof. Kielhorn, that the available dates do not give uniform results, I was pursuing a different line of inquiry, which was suggested by the fact that, among the grants recorded in an inscription at Tālgund in Mysore, dated in the *Īvara saṁvatsara*, A. D. 1157-58 (*Pāli, Sanskrit, and Old-Canarese Inscriptions*, No. 219), there is mentioned (line 65-66) the item of — *Vaddāvāradol abhyaṅga* *Sōmavārada* 30 *manushya brāhmaṇa* *ruguram kaṭava nāvidana jvita* *ga* 4, — “four *gadyāṅga* (for) smearing the body with oil on *Vaddāvāra*, (and for) the support of a barber who is to bathe thirty sick Brāhmaṇs (or, perhaps, the thirty Brāhmaṇs, when they fall sick) on Monday.”

This passage shews that at any rate *Vaddāvāra* is not Monday. And my object was to find out the day of the week for which the *abhyaṅga* or *tailābhyāṅga* is prescribed by the Śāstras. Prof. Kielhorn will very probably be able to give the final passage that is required. Meanwhile, I will quote the following:—

Mr. Sh. B. Dikshit supplied me with the following from Śrīpati's *Ratnamālā*, *Vāra-prakaraṇa*, verse 9:—

Ravis tāpaṁ kantiṁ vitarati Śaśi Bhūmitanayō  
mṛitiṁ lakṣmīṁ Chāndriḥ Surapatigurur  
vitta-haraṇam |

<sup>1</sup> As regards the latter point, he seems to have been somewhat influenced by some remarks by Mr. Rice, from which he infers that *vaddā* may be synonymous with *mukhya* and *ādī*. But I cannot find anything to support such a meaning of the word. — As we have, in Kanarese, *oḍḍā*, ‘dulness,’ it is just possible that *oḍḍā*, *vaddā*, may be a corruption of the Sanskrit *maṇḍa*, which is used as a name of the planet Saturn. But I have not been influenced by this idea in the result at which I have

vipattiṁ Daityānām Gurur akhila-bhōg-ānu-  
bhavanam  
nṛiṇām tailābhyāṅgāt. sapadi kurutē  
Sūryatanayaḥ ||

This marks Sunday, Tuesday, Thursday, and Friday, as unlucky days,— Monday and Wednesday, as lucky days,— and Saturday, as the best day of all, for the *tailābhyāṅga*.

So, also, a verse from the *Muhūrta-Mārtanda* — (*Bhadrā-saṁkrama-pāṭa*, &c.; quoted in the *Dharmasindhusāra*, *parichchhēda* iii. para. 134) — says that one should not make the *tailābhyāṅga*, without some sufficient reason, on Sunday, Tuesday, Thursday, and Friday.

And another verse, given in the same paragraph, implies the same, by stating that the *tailābhyāṅga* confers happiness, if flowers are scattered on a Sunday, fragrant earth on a Tuesday, *durvā*-grass on a Thursday, and cowdung on a Friday.

Also, another passage in the *Dharmasindhusāra*, *parichchhēda* i. para. 45, says, in general terms, that the *tailābhyāṅga* should be avoided on a Sunday.

There are also rules prescribing the *tailābhyāṅga* for certain *tithis* and festivals, and prohibiting it for certain other similar occasions. But the above is all that I have been able to find, on the subject of the *tailābhyāṅga* in connection with the week-days.

The general tendency of the passages given above is, that the *tailābhyāṅga* may ordinarily be performed on Monday, Wednesday, and Saturday. Of these three days, Monday is plainly excluded, as far as the meaning of *Vaddāvāra* is concerned, by the Tālgund inscription. And, Saturday is clearly indicated as the best day of all for the *tailābhyāṅga*, and also answering best to the dates that I calculated, I arrived at the opinion that *Vaddāvāra* is most probably Saturday. But of course the result is not a conclusive one. And it remains to be seen whether it can be borne out by, for instance, any other passage to the effect that, under all ordinary circumstances, and as far as the week-days only are concerned, Saturday is the proper day for the *tailābhyāṅga*.

arrived. — In an inscription at Tālgund (P. S. and O.-C. *Inscriptions*, No. 217, line 20, and *Mysore Inscriptions*, p. 203, and note), that village is called “the glorious great *vaddā*-village, Tānagundār” (see *ante*, Vol. IV. p. 279, note §). But I doubt whether in that expression, or in *vaddādvuḷa* as the name of an ancient tax; and in *vaddāvyavahāra* which indicates a trade or profession, *vaddā* has the same application as in *vaddāvāra*.

To the dates given by Prof. Kielhorn, I can add the following:—

An inscription on a *vīrgal* at Hāli in the Belgaum District is dated on Vaḍḍavāra, the fifth *tithi* of the dark fortnight of Śrāvaṇa of the Sarvajit *samvatsara*, which was the thirty-second year of the Chālukya-Vikrama-kāla. Here, Sarvajit coincided with Śaka-Samvat 1030 current. And the given *tithi*, beginning at about 48 *gh.* 40 *p.*, = 19 hrs. 28 min., after mean sunrise, on the Friday, ended at 49 *gh.* 45 *p.*, = 19 hrs. 44 min., on Saturday, 10th August, A. D. 1107.

And, on the dates put forward by him, I would make the following remarks:—

The inscription of A. D. 1087. This records a grant of land and an oil-mill; and the latter item seems to connect the grant closely with the *tailābhyaṅga*. I expect that in this record the fourteenth *tithi*, which began on the Saturday at about 42 *gh.* 40 *p.*, = 17 hrs. 4 min., and ended on the Sunday at 46 *gh.* 45 *p.*, = 18 hrs. 42 min., is a genuine mistake for the thirteenth, which included all the daylight hours of the Saturday.

The inscription of A. D. 1144. The resulting day for Vaḍḍavāra, with the ended *tithi*, is Friday, as stated by Prof. Kielhorn. But, as Friday is mentioned in the first part of this record by the usual name, Śukravāra, it seems hardly likely that Vaḍḍavāra also can be really used here to mean Friday. — Though the two parts of the record are dated in two successive years, they seem to have been written at one and the same time. — With the *tithi*, the second, which seems, at first sight, to be given in the first part of the record, the resulting week-day there is Monday, instead of Friday. But there are indications that the 'two' was corrected into 'six.' And this would give the correct day, Friday. — It seems possible that there was some similar carelessness, left uncorrected, in respect of the *tithi* in the second part of the record. The given *tithi*, indeed, Māgha kṛishṇa 14, is the *tithi* of the Mahā-Sivarātri, which is named in the record; and there ought to be no mistake in connection with at any rate the *tithi* of so very special a festival. But, plenty of cases can be turned up in which the rites have had to be celebrated on the day on which the thirteenth *tithi* ended. And the question

may be, whether, on the occasion in question, there were any circumstances that necessitated the celebration of the rites during the fifteenth *tithi*, which ended on Saturday, — with the result that the writer made confusion between the ended *tithi* of that day and the *tithi* of the festival.

The inscription of A. D. 1163. The *tithi* began on the Saturday, at about 3 *gh.* 15 *p.*, = 1 hr. 18 min., and ended on the Sunday, at 6 *gh.* 5 *p.*, = 2 hrs. 26 min. As a current *tithi*, it was connected with almost the whole of the daytime of the Saturday. And my belief is that we have always to consider the week-day during which a *tithi* is current during an appreciable portion of the daytime, quite as much as the week-day on which it ends.

The inscription of A. D. 1187. The resulting week-day is undoubtedly Saturday, as stated by Prof. Kielhorn. The *tithi* began at about 39 *gh.* 10 *p.*, = 15 hrs. 40 min., on the Friday; and ended at 35 *gh.* 10 *p.*, = 14 hrs. 4 min., on the Saturday. And both the daytime condition and the ending condition are satisfied.

The inscription of A. D. 1234. Here, again, the resulting week-day is undoubtedly Saturday, as stated by Prof. Kielhorn. The *tithi* began at about 33 *gh.* 40 *p.*, = 13 hrs. 28 min., on the Friday; and ended at 28 *gh.* 35 *p.*, = 11 hrs. 26 min., on the Saturday. And, here also, the daytime condition is satisfied, as well as the ending condition.

The inscription of A. D. 1284. According to all but one of the inscriptions of Rāmachandra in Sir Walter Elliot's MS. Collection, the Svabhāni *samvatsara*, A. D. 1283-84, ought to be the thirteenth year of his reign, — not the twelfth; according to the one exception, it would be the twelfth year. My results are the same as Prof. Kielhorn's, for the three years given by him. And there must be more than one mistake in the details given in the record.

It seems to me that the evidence decided, preponderates in favour of Vaḍḍavāra meaning Saturday. But, as I have already said, definite proof is still wanting.

J. F. FLEET.

24th May, 1893.

## NOTES AND QUERIES.

### BASSEIN—BASSEEN.

Tule, Hobson-Jobson, s. v. *teak*, quotes Rennell, *Memoir of a Map of Hindoostan or the Mogul Empire*, 1793, p. 260, to the following effect:—  
the teak forests, from whence the marine yard at Bombay is furnished with that excellent species of ship timber, lie along the western side of the

Gaut Mountains . . . on the north and north-east of Basseen.

This settles the pronunciation of Bassein when the word first began to be recognized, although the Bassein referred to by Rennell is I take it the town in the Bombay Presidency and not the town in Burma. See *ante*, p. 18 ff. R. C. TEMPLE.

## NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, I.C.S.

(Concluded from p. 236.)

8. The *Kabitta Rāmāyan*, or *Kabittābali*. The history of Rāma in the *karittā*, *ghanāk-sharī*, *chhappai* and *sawaiyā* metres. It is devoted to the contemplation of the majestic side of Rāma's character.<sup>1</sup> Paṇḍit Sudhākar Dvivedī informs me that the poem has been enlarged in later times by the addition to the last *kāṇḍ* of occasional verses written by Tul'si Dās in *karittā* metres. That Tul'si Dās did write occasional verses, like other poets of his time, is to be expected, and they have been collected and arranged in appropriate groups by admirers of the poet. Such are *K. Itām*, *Ut.*, 132 ff., in praise of the *Jānakī-vaṭa*, or peepul tree at the site of Vālmiki's hermitage, which still exists on the banks of the Ganges, and is an object of worship to the present day. So also, *Ut.* 94-96, addressed to the Kāliyuga, *Ut.*, 170 and ff., lamenting over the insults offered by the Musalmāns to Banāras, and *Ut.*, 174, which is said to have been uttered by him when at the point of death. Other collections of similar verses, frequently found appended to the *Kabitta Rāmāyan* are the *Rām-stuti*, *Uddhav-gōpikā-sambād*, *Hanumāndūti-stuti*, *Jānakī-stuti*, *Sankar-batīśī*, and the *Hanumān bāhuik* (written when the poet was suffering from a severe sore in the arm).

In seven *kāṇḍ*s or cantos, viz. :—

(1) The *Bāl-kāṇḍ*, Childhood. Commencing with Rāma's childhood and ending with the breaking of Siva's bow. 22 stanzas (*parā*), mostly quatrains.

(2) The *Ayōdhyā-kāṇḍ*, Ayōdhyā. Describes the circumstances attending Rāma's departure on exile. 28 stanzas.

(3) *Āraṇya-kāṇḍ*, the Forest. Describes the chase of the golden deer. One stanza.

(4) *Kishkindhā-kāṇḍ*, the Adventures in Kishkindhā. A description of Hanumat's famous leap. One stanza.

(5) *Sundar-kāṇḍ*, the Beautiful. Sītā in the garden in Laukā. Hanumat's adventures there. The conflagration of Laukā. Hanumat bids farewell to Sītā, and returns to Rāma. Thirty-two stanzas.

(6) *Laukā-kāṇḍ*, Laukā. The news of Rāma's arrival in Ceylon. Trijaṭa tells Sītā. Alarm of the citizens. The first battle, Aṅgada's challenge. Vibhishana's remonstrance. Mandōdari's remonstrance. The battle resumed. Hanumat's journey for the *sanjivani* root. The final victory. Fifty-eight stanzas.

(7) *Uttar-kāṇḍ*, the Sequel. Verses in adoration of Rāma. Miscellanea. One hundred and seventy-seven stanzas.

<sup>1</sup> The commentators say that there are three ways of looking at Rāma (*tīni bhānti mātā*), viz., the tender side of his character (*mādhurya*), the majestic side of his character (*atīvarya*), and the complex (*miśrita*) in which tenderness and majesty are combined. There are four ways of singing his praises, as a *māgadha* or panegyrist, a *vandin* or bard, a *sūta* or historical poet, and an *arthin* or suppliant. A work in which the complex view of Rāma's character, together with his glory and his power, is celebrated is called a *charita*, and should be sung by a *sūta* (also called a *paurāṇika*), an historical poet. His tenderness should be sung by a *māgadha*, and his majesty by a *vandin*; while entreaties addressed to him should be sung by an *arthin*. Tul'si Dās first composed the *Rāma-charita-mānava*, dealing with the complex side of Rāma's character, as a *sūta*. Then, to encourage the faithful with a true idea of Rāma's power, he illustrated his majesty in the *Kabittābali*, assuming the rôle of a *vandin*. Then to strengthen the love of the worshipper, he dwelt on Rāma's tenderness in the *Gitābali*, taking the rôle of a *māgadha*. Finally becoming an *arthin*, a suppliant, he wrote the *Binay patrickā*. Paṇḍit Sudhākar Dvivedī gives me the following *śloka* :—

*sūtaḥ paurāṇikāḥ prēṭhā, māgadha vamsāśamsakāḥ |*

*vandinas tv amala-prajñāḥ prastava-sādriśhoktayaḥ ||*

from which it is clear that a *sūta* is a reader of ancient histories, a *māgadha* praises the king's family, and a *vandin* is expert in complying with his demand for a fine poem.

The following are examples of this work. *K. Rām. I.*

*Metre. Sawaiyā.*

*Awadhēsa kē dāre sakāre gaī suta gōda kai bhūpati lai nikasē |*  
*Abalōki hauñ sōcha bimōchana kō ṭhagi sī rahi, jē na ṭhagē dhika sē |*  
*Tulasī mana-rañjana rañjita añjana naina sukhañjana-jātaka sē |*  
*Sajanī, sasi meñ sama sīla ubhai nava nīla sarōruha sē bikasē || 1 ||*

(One townswoman of Ayōdhyā says to another) "I went at dawn to the portal of the Lord of Awadh (Daśaratha), as, son in arms, the king issued from the palace. As I gazed upon the babe, the releaser from sorrow, I stopped like one enchanted,—yea, shame on all who were not enchanted at the sight. (O! Tul'sī), His eyes darkened with heart-rejoicing henna were like young *khañjanas*.<sup>2</sup> My dear, 'twas just as though two dark lotuses had bloomed, noble in character, upon the fair moon (of his countenance)."

We may note that the first word of the first line is said by the commentators to set the whole keynote of the poem. *Awadhēsa*, the Lord of Awadh, (*īśa=īśvara*), indicates that the subject of the poem is majesty (*aīśvarya*).

The next example (V, 14, 15) describes how Hanumat, with his flaming tail sets fire to *Lañkā*. It is a good example of Tul'sī Dās's power over words, with which he makes the sound an echo of the sense.

*Metre. Kavitta.*

*Hāṭa-bāṭa kōṭa-ṭa aṭani agōra pauri khōri khōri dauri dauri dīnlī ati āgi hai |*  
*Ārata pukārata, sañbhārata na kōu kāhū, byākula jahāñ sō tahāñ lōga chalyau*  
*bhāgi hai ||*  
*Bālādhi phirāwai, bāra bāra jhaharāwai, jharai būndiyā sī, lañka paghilāi pāgi*  
*pāgi hai |*  
*Tulasī, bīlōki akulāñi jātudhāñi kahai chitra hāñ kē lepi sō nīśāchara na lāgi*  
*hai || 14 ||*  
*Lāgi lāgi āgi, bhāgi bhāgi chālē jahāñ tahāñ, dhīya kō na māya, bāpa pūta na*  
*sañbhārāhīñ |*  
*Chhūṭē bāra, basana ughārē, dhūma dhundha andha, kahai bārē būḍhē bāri bāri*  
*bāra bārāhīñ ||*  
*Haya hihināta, bhāgē jāta, ghaharāta gaja, bhari bhīra dhīli pēli rauñdi khaūdi*  
*dārāhīñ |*  
*Nāma lai chilāta bilālāta akulāta ati tāta tdi taunsiyāta jhaunsiyāta jhārāhīñ || 15 ||*

In the market-gulleys, on the bulwarks of the citadel, on the balconies, on the palaces, on the gateways, running along from lane to lane, Hanumat sets alight a mighty conflagration. In terror the people scream. One fails to help another, every one is in confusion, and every one only tries to run away from where he finds himself. The monkey brandishes his (blazing) tail: he jerks it from door to door; sparks fall from it like rain drops, and *Lañkā*, as it were, ripens and melts into syrup. (O Tul'sī) the distraught Rākshasa women cry out as they look at him:—'not even in a picture hath such a monkey been seen by the night-prowlers?'<sup>3</sup> (14)

'Fire! Fire! Fire!' They flee, they run hither and thither for their lives. Mother knows not her own daughter. Father helps not his own son. Girls with their hair dishevelled, nay, their very garments torn open, blind in the darkness of the smoke, children, old men, cry and cry again for 'water, water!' The horses neigh, the elephants trumpet, as they break from their stalls. In the vast mob men shove and trample one another, one crushing another as he falls beneath his feet. Calling each others' names, children screech, lamenting, distraught, crying 'my father, my father, I am being scorched, I am being burnt alive in the flames.' (15)

\* *The *Mangana* is a very quickly darting bird, to which eyes are frequently compared.*

<sup>2</sup> *i.e. Rākshasas.*

9. The *Git Rāmāyan* or *Gitabālī*. The history of Rāma, in various song-metres. Devoted to the tender side (*mādhurya*) of Rāma's character.<sup>4</sup> In seven *kāṇḍ*s, or cantos, viz.

(1) *Bāl-kāṇḍ*. Childhood. A gospel of the infant Rāma. The birth of Rāma and his brothers. Rejoicings thereon. The delight and affection of the queen-mothers (7), and of Daśaratha in and for their infant children. The blessing of Vāsiṣṭha (18). The mothers' affection. They rock the babes to sleep. Description of the beauty of the infants. They grow older and crawl about the court of the palace (26). Rāma's beauty at this age. They play in the courtyard and lisp their first words. Their first lessons in walking. The wakening of Rāma, at dawn, by his mother (36). The boys run out to play. The admiration of the town folk. They play on the banks of the Sarayu (46). (The first half of the canto ends here. Forty-six songs).

Viśvāmitra comes to Ayōdhyā. His welcome. He asks for Rāma and Lakshmaṇa to relieve the hermits from the Rākshasas. They start off with him. Description of their charming appearance. Their delight and wonder at the novelties they see on the way. The slaughter of the Rākshasas. Rejoicing of the hermits. The salvation of Ahalyā (57). They set out for Janakapūra. Their reception there: admiration of the citizens. The two princes introduced to Janaka. They reach the scene of the bow-sacrifice. The appearance of the princes. The crowd assembles to see the sight. The townsfolk talk. The grandeur of the assembly. Arrival of Sītā in state (84). The proclamation of the conditions. The other competitor kings fail even to move the bow. Rāma, at Viśvāmitra's instance, breaks the bow (90). Rejoicings thereat. Rage of the defeated kings. Delight of the townsfolk (99).

Kauśalyā's lamentations in Rāma's absence from Ayōdhyā. The other queens comfort her. Arrival of news from Janakapūra. Rejoicings in Ayōdhyā. The marriage procession starts and arrives at Janakapūra (100). The wedding. Description of the beauty of Rāma and Sītā. Of Lakshmaṇa and Urmilā. The townsfolk talk of Rāma. His reception at Ayōdhyā by his mother. Altogether 110 songs (*pada*) to various melodies.

(2) *Ayōdhyā-kāṇḍ*. Ayōdhyā. Daśaratha determines to make Rāma *yuvārāja*. Kaikeyī, under Mantharā's influence, gets Bharata made *yuvārāja*, and has Rāma sent to exile (1). Lamentations of Kauśalyā and Daśaratha. They entreat Rāma to stop, but unavailingly. Sītā makes ready to go with Rāma. He remonstrates. She insists. The townsfolk lament that Sītā is going (11). Lakshmaṇa also insists on going. They start (12). Sītā washes Rāma's feet when he is weary with the road. Their pilgrimage (14). The comments of the people along the way, on their appearance. Of the village people (15-30). Their hardships. Comments of people on the road (31-41). The comments of the forest women (*kirātini*) in Chitrakūṭa. The pilgrims settle there. Their life. The forest and all nature gain new beauties (42-50). At Ayōdhyā, the lamentations of Kauśalyā (51-55). Return of the charioteer Sumantra. Daśaratha addresses him, laments, and dies (56-59). Bharata reproaches Kaikeyī (60, 61). He speaks humbly to Kauśalyā. Her reply (62-64). He refuses to be made king, and sets out for Chitrakūṭa (65). Lamentations of the parrots, &c., in Rāma's house (66-67). Bharata's journey to Chitrakūṭa. He meets Rāma, and entreats him to return. Rāma refuses (68-72). Bharata asks for Lakshmaṇa at least to return, and to let him go instead with Rāma. This he also refuses. He takes Rāma's shoes home with him, to set them on the throne. He himself lives in humble guise at Nandigrāma (73-79). Praise of Bharata (80-82). Kauśalyā's lamentations (80-87). The talk of the townsfolk (88, 89). Total eighty-nine songs (*pada*).

(3) *Aranya-kāṇḍ*. The Forest. The pilgrims in the forest. Rāma as a hunter. The leaf hut in Pañchavati (1-5). The golden deer. The circumstances of its death. The approach of Rāvaṇa disguised as the mendicant devotee. The rape of Sītā. The conflict with Jaṭāyu (6-8); return of Rāma and Lakshmaṇa to the hermitage. The search for Sītā. They find Jaṭāyu. He tells them of the rape (9-16). The meeting with the Savari (17). Altogether 17 songs (*pada*).

<sup>4</sup> See note on the *Kabittābālī*.



(4) *Kishkindhā-kāṇḍ*. The Adventures in Kishkindhya. Sugrīva shows Rāma the bracelets dropped by Sītā. When the rainy season is over the monkeys and bears go off to search for Sītā. In all two songs (*pada*).

(5) *Sundar-kāṇḍ*. The Beautiful. The monkeys and bears set out to search for Sītā. The meeting with Sampāti. Hanumat leaps over the sea. Searches for Sītā in Laṅkā, and finds her (1). The meeting. Hanumat gives her Rāma's ring (2). She addresses the ring (3, 4). Conversation between Hanumat and Sītā (5-11). Hanumat addresses Rāvaṇa (12, 13). After having burnt Laṅkā, Hanumat addresses Sītā and departs (14, 15). Lakshmaṇa tells Rāma of the arrival of Hanumat. Hanumat arrives and tells his own story (16-20). Rāma's reception of the news. They set out for Laṅkā, build the Sētubandha and cross the sea (21, 22). Rāvaṇa receives news of the approach of Rāma's army. Mandōdari advises him to submit. Also Vibhīshana. Rāvaṇa spurns him. He deserts to Rāma and his reception (23-46). Sītā awaiting Rāma's arrival. She talks with Trijaṭā (47-51). Altogether 51 songs (*pada*).

(6) *Laṅkā-kāṇḍ*. Laṅkā. Mandōdari remonstrates with Rāvaṇa (1). Aṅgada's challenge (2, 3). Lakshmaṇa's wound. Hanumat brings the magic root, visiting Ayōdhyā on his way. His conversation with Bharata. Lakshmaṇa recovers (4-15). After conquering the Rākshasas (all description of the battle omitted) Rāma brings the slain monkeys and bears to life (1). The period of Rāma's banishment elapsed. Kauśalyā expecting Rāma at Ayōdhyā. Good omens. Rejoicing in the city at the news of Rāma's approach. The arrival of Rāma (18-23). In all twenty-three songs (*pada*).

(7) *Uttar-kāṇḍ*. The Sequel. The majestic (*aīvarya*) sway of Rāma, after his return (1). The tenderness (*mādhurya*) of his rule. The music when he wakes in the morning (2). He bathes in the Sarayū (3-5). Rāma on his throne (6-8). His love, &c. (9-12). His might. Praise of his personal appearance (13-17). The swing festival in the rainy season (18). Praise of Ayōdhyā (19). Its illumination (20). Its inhabitants (21). The Hōli festival (22). The prosperity of the city (23). Rāma's justice. The affair of the Washerman. The banishment of Sītā (24-32). Sītā's life in Vālmīki's hermitage. Birth of Lava and Kuśa. Their growth (33-36). Rāma's life in Ayōdhyā after Sītā's banishment (37). Praise of Rāma (38). In all thirty-eight songs (*pada*).

The following is an example of this poem. *Gīt. I. 32.*

*Rāg Kāṇharā*

*Lalita sutaki lālati sachu pāyēñ |*

*Kausalyā kala kanaka ajira mahāñ sikhawata chalana ānguriyāñ lāyēñ || 1 ||*

*Kaṭi kinkinī pañjani pāñjani bājati runu jhunu madhura reṅgāyēñ |*

*Pahunchī karani kañṭha kañṭhulā banyau kēhari-nakha manī-jarītu jarāyēñ || 2 ||*

*Pīta punīta bichitra jhaṅguliyā sōhati syāma sarīra soḥāyēñ |*

*Datiyā dvai dvai māṇḍhara mukha-chhābi aruna adhara chīta lēta chorāyēñ || 3 ||*

*Ohībuka kapōla nāsikā sundara bhāla tilaka masi bindu bamāyēñ |*

*Rājata nayana māñju añjana-juta khañjana kañja mīna madu nāyēñ || 4 ||*

*Laṭakana chāru bhṛīkutiyā tēdhī mēdhī subhaga sudēsa subhāyēñ |*

*Kilaki kilaki nāchata chuṭaki suni darapati janani chhūṭukuyēñ || 5 ||*

*Giri ghufuruni tēki uṭhi anujani tētari bōlata pāpa dekḥāyēñ |*

*Bāla-kēli abalāñ mātu saba mudita nagana ānāṇḍa anamāyēñ || 6 ||*

*Dēkhata nabha ghana ṭa charita muni jōga samādhī birati bisarāyēñ |*

*Tulasi Dāsa jē rasik na yeki rasa tē nara jaḍa jīvata jagu jāyēñ || 7 ||*

Full of happiness Kauśalyā caresses her darling boy. She lets him cling to her finger as she teaches him to walk in the fair golden palace court (1). *Runu jhunu, runu jhunu*, sweetly tinkles the bell-girdle on his waist, sweetly tinkle the anklet-bells on his feet, as she helps him along. On his wrists are bracelets, and round his throat a jewelled necklet studded with (evil-



fending) tiger's claws (2). A spotless saffron-coloured little silken coat adorns him, while it itself looks charming on his dark limbs. His sweet face is a picture, with two little teeth above and below, peeping out behind his cherry lips, and stealing away the hearts of all (3). Lovely is his chin, his cheek, his nose. On his forehead, like a caste mark is a drop of ink (to ward off the evil eye). His bright eyes, henna-darkened, shine, putting to shame the *kañjāna*, the lotus, and the (glancing silver) fish (4). On his bow-shaped brow hang dainty curls, and over them hair-plaits of enhancing charm. As he hears his mother snap her fingers, he crows and springs with delight, and when he lets go her finger from his hand she is filled with dismay (5). He tumbles down, and pulls himself up upon his knees, and babbles (with joy) to his brothers when his mother shows him a piece of cake, and she, as she looks at all his pretty baby ways, is drowned in love, and cannot bear her joy (6). The saints in heaven gaze at his pranks from behind the clouds, and forget all their austerities. Saith Tul'si Dās, the man who loveth not this sweetness, hath no soul, and his life in this world is in vain (10).

10. The *Kṛishṇa Gītāvalī*. A collection of songs in honour of Kṛishṇa. In the Braj, or rather the Kananjī, dialect. A collection of 61 songs (*pada*). The first portion deals with Kṛishṇa's babyhood and boyish pranks in Gōkula, and the latter portion with the lamentations of the herd-maidens during his visit to Mathurā. The style is quite different from that of Tul'si Dās's other works, and many scholars deny its authenticity. I have only seen two lithographed editions of the text, and no commentary. The following is an example. It describes how Kṛishṇa held up Mount Gōvardhana. *Kṛishṇa Gītāvalī*. 18.

*Rāg Mālār*

*Brijā para ghaṇa ghaṇaṇḍa kari āyē |*  
*Ati apamāna bichāri āpanō, kōpi surēsa paṭhāyē ||*  
*Damakati dusaha dasa hu disi dāmini, bhayō tama gagana gañbhīra |*  
*Garajata ghōra vāridhara dhāvata prērita prabala samīra ||*  
*Bāra bāra pabī-pāta upala ghaṇa barakhata bānda bisāla |*  
*Sīta-sablāta mukdhrata ārata gōsula gōpī gwāla ||*  
*Rākhahu Rāma Kānha chī abasara dusaha dgsā bhai āi |*  
*Nandā birōdhu kiyo surapati sauh sō tumharō bala pāi ||*  
*Suni haasi nṛghau Nanda kō nāharu liyō kara kudhara nṛhāi |*  
*Tulasi Dāsa, Maghavā apnē sauh kari gayō garba gañuāi ||*

On Vraja the storm clouds have arrogantly come, for the king of the Gods (Indra) considering himself insulted has sent them. Lightning, irresistible, flashes all around; in the heaven hath been born a profound darkness. Piercing rain clouds roar and rush, impelled by a mighty wind. Again and again fall thunderbolts, and the raindrops of the clouds are huge hailstones. Terrified at the cold, the cowboys, the cow-maidens, and the cowherds scream aloud, 'Protect us, O Balarāma and Kṛishṇa. Our lot is now more than we can bear. Nanda has contended with the Lord of the Gods, trusting in your power.' When Nanda's tiger heard these words, he rose up smiling, and lifted up the mountain (of Gōvardhana) with his hand.<sup>5</sup> Saith Tul'si Dās, Maghavān (Indra) thus, by his own action, humbled his own pride.

11. The *Binay Pattrikā*. The Book of Petitions. In this the poet writes in the character of a suppliant (*arthīn*).<sup>6</sup> There is an interesting legend as to the way the book came to be written. Tul'si Dās first, as a *paurāṇika*, wrote the *Rām Charit Mānas*, in which he dwelt on the complex side of Rāma's character and on his glory, might and prowess. Then, as a *vandīn*, to establish the hearts of those who sought the Lord, he wrote the *Kabittāvalī* dealing with Rāma's majesty. Then, to increase love in the worshippers of the Lord, he wrote as a *māgadha*, the *Gītāvalī*. Subsequently to all this, a murderer one day came on a pilgrimage crying, 'For the love of

<sup>5</sup> Using it as an umbrella to shelter the distracted cowherds.

<sup>6</sup> See footnote 1 to the account of the *Kabittāvalī*.

the Lord Rāma, cast alms to me, a murderer.' Tul'sī, hearing the well-beloved name, called him to his house, gave him sacred food which had been offered to the God, declared him purified, and sang praises to his beloved deity. The Brāhman of Banāras held an assembly, and sent for the poet, asking how this murderer's sin was absolved, and how he had eaten with him. Tul'sī replied, 'Read ye your Scriptures. Their truth hath not entered yet into your hearts. Your intellects are not yet ripe, and they remove not the darkness from your souls.' They replied that they knew the power of the Name, as recorded in the Scriptures, 'but this man is a murderer. How can he obtain salvation?' Tul'sī asked them to mention some proof by which he might convince them, and they at length agreed that, if the sacred bull of Siva would eat from the murderer's hand, they would confess that they were wrong, and that Tul'sī Dās was right. The man was taken to the temple and the bull at once ate out of his hand. Thus did Tul'sī teach that the repentance of even the greatest sinner is accepted by the Lord. This miracle had the effect of converting thousands of men and making them lead holy lives. The result enraged the Kaliyuga<sup>1</sup> (the present age of sin personified), who came to the poet and threatened him, saying, 'Thou hast become a stumbling block in my kingdom of wickedness. I will straightway devour thee, unless thou promise to stop this increase of piety.' Full of terror, Tul'sī Dās confided all this to Hanumat, who consoled him, telling him he was blameless and advising him to become a complainant in the court of the Lord himself. Write a *binay-pattrikā*, a petition of complaint, and I will get an order passed on it by the master, and will be empowered to punish the Kaliyuga. Without such an order I cannot do so, for he is the king of the present age. According to this advice the poet wrote the *Binay Pattrikā*.

The book is in the form of a series of hymns, adapted to singing, and addressed to the Lord, as a king in a court. According to earthly custom, the first hymns, or petitions, are addressed to the lower gods,—the door-keepers, ushers, and courtiers as it were, of heaven, and then the remainder of the book is devoted to humble petitions to the Lord Rāma himself. Thus,—He first addresses Gaṇeśa (the door keeper) (1), then the Sun-god (2), Siva (3—10), Bhairava (Siva, the protector of Banāras) (11), Saṃkara (12), Siva (13), Siva and Pārvatī in one (14), Pārvatī (15, 16), the Ganges (17—20), the Yamunā (21), the Kshētra-pāla of Banāras (22), Chitrakūṭa (23, 24), Hanumat (25—36), Lakshmana (37, 38), Bharata (39), Satrugna (40), Sita (41—43). With the 44th hymn the petitions to Rāma begin, and are continued to the 277th. In the 278th the poet addresses the whole court, and the 279th, and last, hymn records the successful result of his petitions.<sup>2</sup>

The following are specimens of this work:—

*Bin.* 149.

Kahān jāun, kḥ. sauñ kahauñ, aurā phaura na mēre |  
 Janma gainwāyō tērē-l doārē kinkara tērē || 1 ||  
 Maiñ tau bigārī, nātha, sō svāratha kē lāhē |  
 Tohi kripā-nidhi kyauñ banai mēri sī kinkē || 2 ||  
 Dina duradina, dina duradasā, dina dukha dina dākhana |  
 Jauñ lauñ tūñ na bilōkhai Raghubansa-bībhūkhana || 3 ||  
 Daī pīlhi bina dīlhi hauñ, bisva-bilōchana. |  
 Tō sōñ tu - hīñ, na dūsarō, nata-sōcha-bimōchana || 4 ||  
 Parādhāna, dēva, dina hauñ, svādhāna gosāññ |  
 Bōlanahārē sō karai, bali, binai kī jhāññ || 5 ||  
 Āpu dēkhī, mohīñ dēkhiyē, jana jāniyē sāñchō |  
 Baḍī ōṭa Rāma nāma, kī jehīñ lai sō bāñchō || 6 ||  
 Rahani rīti Rāma rūvari nita hiyē hulasi hai |  
 Jyauñ bhāvai tyauñ haru kripāla tērō Tulasi hai || 7 ||

<sup>1</sup> Kaliyuga, as a person, may practically be translated by 'the devil' of Christianity. [For Kaliyuga's doings when personified as a god in popular poetry, see *Legends of the Panjāb*, Vol. II. p. 289 ff.—ED.]

<sup>2</sup> Some editions make 280, not 279 hymns.

In the preceding hymn, the poet has prayed to the Lord to look upon him, — he can do nothing of himself. He now continues, — “For whither can I go? to whom can I tell (my sorrows)? No other place have I. Have I not passed my life a slave at thy door, and thine only? True, often have I turned away from thee, and grasped the things of this world; but, O thou full of mercy, how can acts like mine be done by thee (that thou shouldst hide thy face from me)? O Glory of Raghu's race, till thou wilt look upon me, my days will be days of evil, my days will be calamity, my days will be woe, my days will be defilement. When I turned my back to thee, and (it was because) I had no eyes of faith to see thee where thou art; but thou art all-seeing (and canst therefore look upon me where'er I be). Thou alone, and no other, art like unto thyself; thou who dost relieve the sorrows of the humble. O God, I am not mine own; to some one must I be the humble slave, while thou art absolutely uncontrolled, and master of thy will. I am but a sacrifice (*bali*) offered unto thee; what petition can the reflection in the mirror make to the living being who is reflected therein.<sup>9</sup> First, look thou upon thyself (and remember thy mercy and thy might). Then cast thine eyes upon me; and claim me as thy true servant; for the name of the Lord is a sure protection, and he who taketh it is saved. Lord, thy conduct and thy ways<sup>10</sup> ever give joy unto my heart; Tul'si is thine alone, and, O God of mercy, do unto him as it seemeth good unto thee.”

Bin. 195.

*Bali jāun hauñ Rāma Gosāññi |*

*Kijai kripā āpani nāññi ||*

*Paramāratna - surapura - sādhanā, saba svāratha sukhada, bhalāi |*

*Kali sakōpa lōpi suchāli, nija kaṭhina kuchāli chālāi ||*

*Jahañ jahañ chita chitawata hita, tahañ nita nawa bikhāda ~~adhi~~ <sup>adhi</sup> ~~kāt~~ |*

*Ruchi bhāvati bhabhari bhāgahñ, samuhāi amita ~~anubhāi~~ ||*

*Ādhi magana mana, byādhi bikala tana, bachana malina jhūhāi |*

*Ītehuñ para tumha sō. Tulasi ki sakala sanśha sagāt || 95 ||*

O Rāma, my Holy one, I offer myself a sacrifice unto thee. Show thou grace unto me as thou art wont. The evil age hath in its wrath cut off every good way, the means of ultimate salvation, and the means of attaining to the lower heaven, yea, every earthly happiness, every goodness,—and hath brought into use its own, hard, evil way.

Wherever the soul looketh towards good, there ever it causeth new sorrows to increase.<sup>11</sup> Every pleasure that delighteth fleeth in terror, while all things that delight not, stand in front of a man, in unmeasured numbers. The soul is plunged in spiritual woe: the body is distracted by disease: man's very words are foul and false. And yet, (O Lord,) with thee doth Tul'si Dās hold the close kinship of perfect love.

12. Rāma-charita-mānasa, the Lake of the Gests of Rāma. Written in various metres. Most commonly eight pairs (frequently more) of *chaupāis* followed by one pair (sometimes more) of *dōhās*, with other metres, in the more high-flown portions, interspersed. In seven *sōpān*, or descents (into the lake), viz. :—

- (1) Bāla kāṇḍa. (2) Ayōdhyā kāṇḍa. (3) Āraṇya kāṇḍa. (4) Kishkindhya kāṇḍa.  
(5) Sundara kāṇḍa. (6) Lankā kāṇḍa. (7) Uttara kāṇḍa.

This work, which is more usually called the *Mānas Rāmāyan*, or the *Tul'si-krit Rāmāyan*, is, as already shown, largely quoted in the *Dōhāvalī*. The following references will show that

<sup>9</sup> The reflection of a man in a mirror is entirely dependent on the man who is reflected. It moves as he moves, and only acts as he wills. So man's soul, which is but a reflection of the universal Soul, is entirely dependent on the will (*prerana*) of the latter for all his actions good and bad. Hence the poet asks that the Lord may will him to lead a holy life. He has no right to ask for it as a right, he can only ask for it as a favour.

<sup>10</sup> *Rahani* = *ācharaṇa* (*ujjvalatā gurutā dharmanāññi ādi jīe ācharan par āpu rahaiñ; tā kō rahani kahi, comm.*). *Riti* = *vyavahāra* (*jīe vyavahāra tē mantri mitra sēvak prajādī par vartaiñ.*)

<sup>11</sup> The commentator gives as an illustration, disease springing up at a holy festival. The late Hardwar affair is an example in point.

certain verses occur twice in the poem itself. Whether this is due to interpolations or not I cannot say. My references are all to Chhakkan Lāl's *Corpus*, and also to the new edition published by Bābū Rām Dīn Singh.

Rām. Bā., Ch. 77, 2 = Rām. A., Ch. 212, 3 (Rām Dīn., 213, 3)

*Sira dhari āyasu karia tumhārā* ।  
*Parama dharama yaha nātha hamārā* ॥

Rām. Bā., Ch. 73, 3, 4

*Tapa-bala rachai prapañcha bidhātā* ।  
*Tapa-bala Bishṇu sakala jaga-trātā* ॥  
*Tapa-bala Sambhu karahi sanghārā* ।  
*Tapa-bala Sēkha dhara mahi-bhārā* ॥

Compare Rām. Bā., Ch. 163, 23

*Tapa-bala tēn jaga srijai bidhātā* ।  
*Tapa-bala Bishṇu bhaṣ paritrātā* ॥  
*Tapa-bala Sambhu karahi sanghārā* ।  
*Tapa tēn agama na kachhu sansārā* ॥

Rām. A., Ch. 89, 2 = Rām. A., Ch. 111, 7

*Tē pitu mātṛ kahahu, salēhi, kaisē* ।  
*Jinhā paṭhaṣ banu bālaka aisē* ॥

Rām. A., Ch. 123, 1, 2 = Rām. Ār., Ch. 7, 2, 3 (Rām Dīn., 9, 2, 3)

*Āyē-Rāma Lakṣṇu bane (puni) pāchhē*  
*Tāpasā bēkha bīrdjata (banē atī) kāchhē*  
*Ubhaya bēkha Siya sōhati kaisē*  
*Brahma jīva bēkha māyā jaisē.*

Note that the last half line, 'as Māyā exists between Bruhman and the soul,' shows that Tul'sī Dās was not altogether in accord with Rāmānuja, who altogether denied the existence of the Māyā postulated by Saikarāchārya. This will be dealt with subsequently.

Rām. Sun., Ch. 23, 1

*Rāma charana-pankaja ura dharahi* ।  
*Dandā achala rājū tumha karahi* ॥

Rām. Lān., Ch. 1, 8

*Rāma charana-pankaja ura dharahi* ।  
*Kautuka ēha bhālu kapi karahi* ॥

The poem was commenced in the year 1574 A. D. in Ayōdhya, where the first three *sōpānas* were written. Thence he went to Banāras, where Tul'sī Dās completed the work.<sup>12</sup>

I do not give any analysis of the contents of this excellent work. Mr. Growse's translation makes this unnecessary. I hesitate also to give any example of it. No specimen will give a fair idea of the poem's many beauties, and at the same time of its (to European taste) defects. It would be as unfair as to show a single pearl as a sample of the ocean with all its profundity and all its terrors. The *Rāma-charita-mānasa* is the earliest known, and at the same time the greatest, of Tul'sī Dās's works. But, though the earliest, it has none of the crudeness which we might expect in a poet's first attempt at song. Its metre is correct, though never monotonous; its language is appropriate without being affected, and the chain of thought, ever bound together by the one golden string of love and devotion to his master, is worthy of the greatest

<sup>12</sup> Rām. Kī., Sō. 1. *mukti-janma mahi jāni*, &c. Here the poet for the first time in the poem praises Kāśī (Benāras), instead of Ayōdhya, and this passage is to be interpreted as above. The Bān, Ayōdhya and Āraṇya Kāṇḍas were written at Ayōdhya, and the Kishkindhya, Sundara, Lālikā and Uttara Kāṇḍas, at Banāras.

poet of any age. In the specimens taken from his other works I have shown what power the poet had over language, and how full that language would be either of tenderness, or of soul-absorbing devotion to the Deity whom he adored, and if I now give an extract from the *Tul'si-kṛit Rāmāyaṇ* it is not as a specimen of the work, but to show Tul'si Dās in his lighter, perhaps more artificial mood, in which, with neatness and brevity of expression worthy of Kālidāsa or of Horace, he paints the marvellous transformation of nature which accompanies the change from one Indian season to another. I allude to the well-known passage in the *Kishkindhya-kāṇḍ* which describes the rainy season, and the coming of autumn (Ch. 14 and ff). I follow Chhakkān Lāl's text, as usual, in this paper.

A word as to the style. Tul'si Dās here adopts a series of balanced, antithetic sentences,—each line consisting of a statement of fact and of a simile,—the latter often of a religious nature. This method of writing closely resembles that adopted by Kālidāsa in portions of the first book of the *Raghuvamśa*, and still more that of the Book of Proverbs. Thus, — (Prov. xxvi, 7 and ff.

'The legs of the lame are not equal;  
So is a parable in the mouth of fools.  
As he that bindeth a stone in a sling;  
So is he that giveth honour to a fool.  
As a thorn goeth up into the hand of a drunkard;  
So is a parable in the mouth of fools.

In the same style, Tul'si Dās here says—

As the sheet lightning flickereth,  
So is the short-lived love of the wicked.  
As the clouds heavy with rain bow down to the earth,  
So boweth (humbly) the wise man full of wisdom.  
As the mountains heed not the assaults of the raindrops,  
So the holy man heedeth not the words of the wicked.

The translation given by me below will be found to be more full than the above, but it will be seen that, throughout, the text is built on this principle.

*Chaupāī.*

Ghana ghaṇḍa nabha garaṇḍa ghōṛā |  
Priyā-hina mana darapata mōṛā ||  
Dāmini damaka raka na ghana māhīn |  
Khala kai prīti jathā thiru nāhīn ||  
Barakhahīn jalada bhūmi nīcāṛē |  
Jathā navahīn budha vidyā pās ||  
Bāṇḍa aghāta sahaṇīn giri kaisē |  
Khala kē bachana santa saha jaisē ||  
Chhudra nūḍi bhari chālī torā |  
Jasa thōra hu dhana khala itarā ||  
Bhūmi parata bhā ghāḍara pānī |  
Janu jivahi māyā lapaṭānī ||  
Samīti samīti jala bharahīn talāwē |  
Jimi sadaguna saṇṇa pahīn dāwē ||  
Sarītī jala jala-nīdhi mahūn dī |  
Hōi aḥala jimi jiva Hari pāī ||

*Dōhā.*

Harita bhūmi trina sankula samujhi parahīn nāhīn pantha |  
Jimi pakhaṇḍa bāḍa tēh gupta hāhīn sadagrantha || 14 ||

## Chaupāī.

Dādura dhuni chahuñ disā suhāī |  
 Bēda paḍhahiñ janu baṭu samudāī ||  
 Nava pallava bhaṣe bitapa anēkā |  
 Sādhaka mana jasa milē bibēkā ||  
 Arka janāsa pāte binu bhayaū |  
 Jasa surāja khala udyama gayaū ||  
 Khōjata katahuñ milai nahiñ dhārī |  
 Karai krōdha jimi dharamahi dūrī ||  
 Sasi-sampanna sōha mahi kaisī |  
 Upakārī kai sampati jaisī ||  
 Nisi tama ghana khaḍyōta birājā |  
 Janu dambhinhā kar milā samājā ||  
 Mahābriṣṭi chali phūṭi kiārī |  
 Jimi sutantra bhaye bigarahiñ nārī ||  
 Kṛishī nirāwahīñ chatura kisānā |  
 Jimi budha tajahiñ mōha mada mānā ||  
 Dekhiyā chakrabāka khaga nāhiñ |  
 Kaliki pāi jimi dharma parāhiñ ||  
 Usara barakhai trina nahiñ jānā |  
 Jimi Hari-jana-hiṃya upaja na kāmā ||  
 Bibidha jantu-sankula mahi bhrājā |  
 Prajā bārha jimi pāi surājā ||  
 Jahan tahañ rahē pethika thaki nānā |  
 Jimi indriya-gana upajē jhānā ||

## Dōhā.

Kaba-huñ prabala baka māruta jahañ tahañ mēgha bilāhiñ |  
 Jimi kapūta kē upajē kula saḍdharma nasāhiñ ||  
 Kaba-huñ dībasa mahūñ nibiḍa tama kaba-huñ ka pragaṭa patanga |  
 Binasāi. upajai jhāna jimi pāi ku-sanga su-sanga || 15 ||

## Chaupāī.

Barakhā bigata sarada-ritu āi |  
 Lachhimana dēkhahu parama suhāī ||  
 Phūlē kasa sakala mahi chhāi |  
 Janu barakhā-leṭita pragaṭa budhāi ||  
 Uḍita Agastī pantho-jala sōkhā |  
 Jimi lōḍhahi sōkhāi santōkhā ||  
 Saritā sara nirmala jala sōhā |  
 Santa hṛidaya jasa gata-mada-mōhā ||  
 Rasa rasa sūkha saritā sara pānī ||  
 Mamatā-tyāga karahiñ jimi jhānī ||  
 Jāni sarada ritu khañjana ās |  
 Pāi samaya jimi sukrīta suhāī ||  
 Ponka na rēnu, sōha ati dharamī ||  
 Nīti nipuna nṛipa kai jasi karani ||  
 Jala-sankōcha bikala bhai minā ||  
 Abudha kuṭumbi jimi dhana-hinā ||  
 Binu ghana nirmala sōha akāsā |  
 Harī jana ibā parihari saba āsā ||  
 Kahuñ kahuñ briṣṭi sāradi thōrī |  
 Kou eka pāwa bhagatī jimi mōrī ||





and as on the barren land, for all the rain, not a blade of grass is seen, so lust is born not in the heart of a servant of the Lord. The earth is brilliant with swarms of manifold living creatures; so, under a good governor, do his subjects multiply. Here and there a wearied traveller sitteth to rest himself, as a man's senses rest when wisdom is born in him.

*Dôhâ.*—At times a mighty wind ariseth and hither and thither scattereth the clouds, as, with the birth of a disobedient son; a household's piety is destroyed. At one time, by day, here is a thick darkness, at another time the sun is visible; even so, true knowledge is destroyed or born, as a man consorteth with the vile or with the holy.

*Chaupâi.*—The rains are past, the Autumn-time is come; O Lakshman, see how fair the world appeareth. (The first sign that it cometh) is the white-bearded blossom of the tall thatch-grass, which hideth the earth as though declaring that the old ago of the rains had come. Canopus shineth in the heavens, and the water which drowned the pathways is drying up, as desire drieth up when the True Content is achieved. The water glisteneth clear in the streams and lakes, like a holy man's heart from which passion and delusion have departed. Gently minisheth the depth of the streams and lakes, as the wise man gradually loseth his thoughts of self. The wagtail knoweth that the Autumn is arrived, and cometh forth from its hiding place, beautiful as a good work done in season. No mud is there, and yet no dust, fair shineth the world, yea, like unto the deeds of a lore-learned king: yet as the waters fall the fish are troubled, as a foolish spendthrift is perplexed when his possessions are wasted. The sky serene and pure, without a cloud, is like unto a servant of the Lord, who is free from all earthly desire; while now and then there fall a few drops of Autumn rain, — few, as the few, who place their faith in me.<sup>13</sup>

*Dôhâ.*—Joyfully issue forth from the cities, kings and cremites, merchants and beggars, even as the four orders of mankind desert all care when they find faith in the Lord.

*Chaupâi.*—Happy are the fish where the water is deep; and happy is he who findeth naught between him and the fathomless mercy of the Lord. The lotuses bloom, and the lakes take from them a charm, as the pure Spirit becometh lovely when it taketh material form.<sup>14</sup> The noisy bees hum busily, and birds of many kinds sing tuneful notes. The Brâhmanî goose alone is mournful when it seeth the night approach (which separateth it from its mate), as the evil man mourneth when he seeth the prosperity of another. The *châtak* wailoth in its ever waxing thirst, even as an enemy of the deity never findeth peace. The moon by night consoleth for the heat of the autumn sun, as sin vanisheth at the sight of a holy man. The partridge-coveys gaze intent upon the moon, like pious men whose only thought is for the Lord. The gnat and the gadfly disappear in fear of winter, as surely as a house is destroyed which persecuteth Brahman.

*Dôhâ.*—The swarms of living creatures with which, in the rainy season, the earth was fulfilled, are gone. When they found the Autumn approaching, they departed. So, when a man findeth a holy spiritual guide, all doubts and errors vanish.

### (3) Legends and Traditions.

In conclusion, it will be interesting to record such legends regarding the poet, as have not been already given in this paper. Some of these have been published before, but others are, I believe, new to English scholars.

I commence by giving some valuable facts communicated to me by Mahamahôpadhyâya Sudhâkara Dvivêdi. Some say that the poet was a Kânyakubja, and others that he was a Sarayûparîna-Brâhman. Brâhman of the former clan condemn the receipt of presents, begging for alms, and the like; but Tul'sî Dâs in *Kabittâvâlî*, Ut., 73, says distinctly, '*jâyô kula mangana*, I was born in a family which begged,' and hence he must be considered to have been a Sarayûparîna. Tradition adds that he was a Dubê of the Parâsarn gôtra of that clan. The most trustworthy accounts state that he was born in Samvat 1589 (A. D. 1532), so that he must

<sup>13</sup> Râma was of course an incarnation of the Lord.

<sup>14</sup> Here Tul'sî Dâs certainly speaks both of a Nirgunah and not of a Sagunah, Brahman.

have been 42 years of age when he commenced writing the *Rāmāyaṇa*, and this conclusion is borne out by the nature of the work, which is that of a mature intellect, — of a man who had lived.

In former days, before the British rule, children born at the end of the asterism Jyēṣṭhā, and at the beginning of that of Mūla, were said to be born in *Abhukta-mūla*. Such a child was considered to be of the worst possible nature, and destined to destroy his father. On this account he would usually be abandoned by his parents, or, at the best, if from natural affection they could not be so inhuman, they would not look upon its face for eight years. Thus, in the *Muhūrtta-chintāmaṇi* (composed about Tul'si Dās's time), it is written, '*jātan śiṣṭam tatra parityajéd vā mukhaṁ pītā 'syā 'śṭasamāna paśyēt.*' In the *purāṇas*, Nārantaṭaka is mentioned as having been born to Rāvaṇa in *Abhukta-mūla*, and to have been abandoned in this way. He did not die, but grew up and had many children and grandchildren. At Nārada's instigation, Rāvaṇa sent for them, and they were all killed in the conflict with Rāma.

Tul'si Dās was one of these children born in *Abhukta-mūla*, and, when his parents abandoned him he must have been picked up by some wandering *sādhu*, for no respectable householder would have had aught to do with such a child. He tells us himself in *Binay Patricāḥ*, 227, 2, '*janani janaka tajō janami, karama binu bidhi-hūn sirajyō abadēṛē.*' 'My father and mother brought me into being and then abandoned me, and God himself created me without good fortune, and forsook me.' Compare, also, the whole passage above quoted from the *Kabit-tābāl*, *Ut.*, 73. He must, as a boy, have lived and wandered over India with this *sādhu*, and learnt from him and his companions the story of Rāma, as he himself tells us.<sup>15</sup>

He was probably named Tulasi Dāsa by the *sādhu*, according to a custom which these men have. When they desire to purify any person, they cause him to eat a *tulasi* leaf which has been dedicated to an image of Viṣṇu. This was probably done in the unfortunate lad's case, and hence his name.

He is popularly supposed to have been a profound *paṇḍit*, but this is an evident error, as is shewn by his works. His Sanskrit is full of mistakes, e. g., in the introductory *śloka* to *Rām. Ut.*, he writes *kēlakaṇṭhābhāṇṭan* for *kēkī*, and *chintakasya manabhṛṅgasanginaṁ* for '*manō-bhṛṅga*', or in the *Rudrāśṭaka*,<sup>16</sup> *Rudrāśṭakam idaṁ prōktam viprēṇa hara-tōṣayē*, for *tōṣhāya*.

According to tradition, his father's name was Ātmā Rām 'Sukla Dūbē, and his mother's Hulasi. His real name was, as he tells us in *K. Rām. Ut.*, 94, Rām Bōlā. His spiritual preceptor was named Narahari. His father-in-law's name was Dinabandhu Pāṭhak, his wife's Ratnāvali, and his son's Tārak.<sup>17</sup> Various places claim the honour of his birth, viz. 'Tari in the Doāb, Hastināpur, Hājipur near Chitrakūṭ, and Rājapur, in the district of Bāndā, on the banks of the Yamunā. Of these, Tari appears to have the best claim. In his youth, he studied at Śūkarakṣhōtra, the modern Sōrōn (*Rām. Ba.*, dō. 30). He married in his father's lifetime, and after the latter's death, he lived contentedly as a householder, and begat a son. As explained elsewhere, Tul'si Dās was a follower of the *viśiṣṭādvaita* Vedantic teaching of Rāmānuja, as modified by Rāmānanda. It would be incorrect, however, to call him a strict adherent of that sect. I have previously pointed out that, in Ayōdhyā he was a Smārta, not

<sup>15</sup> *Rām. Bā.*, dō. 30, 1 (*Main puni nija gura, &c.*) and the following *chāupāis*. This passage also tells us that he learned the Rāma-story from this *sādhu*, or *guru*, as he called him, in Sanskrit, and why he determined to tell it in the vernacular (*bhāṣā-baddha, &c.*)

<sup>16</sup> See remarks above on the *Kabit-tābāl*.

<sup>17</sup> The following *dohās* give the above particulars:—

Dūbē Ātamārāma hai	pītā-nāma jaga jāna
Mātā Hulasi kahata saba	Tulasi hai suna kōna
(Pruha)lāda-uḥārana nāma-kari	guru kō suni sādhu  .
Prugata nāma nahi kahata jaga	kah hōta aparādhu
Dinabandhu Pāṭhaka kahata	sarua nāma saba kōi
Ratnāvali tiya nāma hai	suta Tāraka gata hōi

The Guru's name cannot be plainly given without sin, but it is that form of Viṣṇu which saved Prahlāda, i.e., Narahari. From the last line it appears that the poet's son died at an early age.

The poet also mentions his Guru's name in a similarly disguised fashion in *Rām. Bā.*, sō. I, 5 '*bandaun guru-pada-karja kṛpā-sindhu NABA-rūpa HARI.*' With regard to his mother's name, *vide, post*.

a Vairāgi Vaiṣṇava, and also worshipped Mahādēva to some extent. In the *Rāmāyaṇa*<sup>18</sup> he himself states that he has followed many scriptures, and now and then he even alludes to the *nirviśeṣa advaita* Vedantic teaching of Śaṅkarāchārya, with its *māyā* and its *nirguṇam Brahma*. A great friend of his was Madhu-sūdana Sarasvatī, who was a follower of the doctrine of Śaṅkarāchārya. As a whole, however, his teaching may be taken as that of the *viśiṣṭādvaita vēdānta*, with a liberality, leaning sometimes to approval of strange or more esoteric doctrines. I have obtained from Bābā Mōhan Dās Sādhu the following genealogical table showing the line of succession of the teachers of the poet. It starts from Śrī-Mannārāyaṇa, who was twelfth in ascent of teachers before Rāmānuja. I have no means of checking it, and give it for what it is worth, and with the warning that it is probably largely based upon unwritten tradition. Some of the names are interesting and well known. I give in a parallel column another list of names received from Paṭ'nā, which differs in a few particulars, and the authority of which is unknown to me.

Mōhan Dās's List.	Paṭ'nā List.	Mōhan Dās's List.	Paṭ'nā List.
1 Śrī Mannārāyaṇa ...	Not given.	21 Śrī Purushōttamāchārya.	As in Mōhan Dās.
2 Śrī Lakshmi ...		22 Śrī Gangādharaṇanda...	Ditto.
3 Śrī Dharamuni ...		23 Śrī Rāmōśvarāṇanda...	Śrī Rāmamiśra.
4 Śrī Sēnāpatimuni ...		24 Śrī Dvārāṇanda ...	As in Mōhan Dās.
5 Śrī Kārisunumuni ...		25 Śrī Dēvānanda ...	Ditto.
6 Śrī Sainyanāthamuni...		26 Śrī Śyāmānanda ...	Ditto.
7 Śrī Nāthamuni ...		27 Śrī Śrutānanda ...	Ditto.
8 Śrī Puṇḍarīka ...		28 Śrī Nityānanda ...	Ditto.
9 Śrī Rāmamiśra ...		29 Śrī Pārṇānanda ...	Ditto.
10 Śrī Pārāṅkuśa ...		30 Śrī Haryānanda ...	Ditto.
11 Śrī Yāmunaāchārya ...		31 Śrī Śrayyānanda ...	Not given.
12 Śrī RĀMĀNUJASVĀMIN.	Śrī Rāmānujasvāmin.	32 Śrī Harivaryānanda ...	As in Mōhan Dās.
13 Śrī Śatakopāchārya ...	} Not given.	33 Śrī Rāghavānanda ...	Ditto.
14 Śrī Kurēśāchārya ...		34 Śrī RĀMĀNANDA <sup>19</sup> ...	Ditto.
15 Śrī Lōkāchārya ...	As in Mōhan Dās.	35 Śrī Surasurānanda <sup>20</sup> ...	Ditto.
16 Śrī Parāśarāchārya ...	Ditto.	36 Śrī Mādhavānanda ...	Ditto.
17 Śrī Vākāchārya ...	Śrī Maghatīndrāchārya.	37 Śrī Garibānanda ...	Śrī Garibadāsajī.
18 Śrī Lōkārya ...	As in Mōhan Dās.	38 Śrī Lakshmidāsajī ...	As in Mōhan Dās.
19 Śrī Dēvādhipāchārya ...	Ditto.	39 Śrī Gōpālādāsajī ...	Ditto.
20 Śrī Śailēśāchārya ...	Ditto.	40 Śrī Naraharidāsajī ...	Ditto.
		41 Śrī TULASĪDĀSAJĪ ...	Ditto.

<sup>18</sup> Bā. stb. 7. nānā-purāṇa-nigamāgama-sammatah.

<sup>19</sup> Wilson, *Religious Sects of the Hindus*, gives a much shorter line of descent between Rāmānuja and Rāmānanda. On p. 35, n. 1, he concludes that Rāmānuja was born about the end of the 11th century, and that the first half of the 12th century was the period at which his fame as teacher was established. On p. 47, he says "Rāmānanda is sometimes said to have been the immediate disciple of Rāmānuja, but this appears to be an error." He adds that a more particular account gives the following succession :—

- 1 Rāmānuja (No. 12 in above list)
- 2 Dēvānanda (No. 25)
- 3 Harinanda (? No. 32)
- 4 Rāghavānanda (No. 33)
- 5 Rāmānanda (No. 34)

which would place the last about the end of the 13th century. The *Bhaktamālā* omits No. 4 in the above list. Wilson, himself, doubts the accuracy of the list given by him, and believes that Rāmānanda was not earlier than the 14th or beginning of the 15th century, thus putting three centuries between the two masters.

His father-in-law, Dīnabandhu, was devoted to the adoration of Rāma, and his daughter, who had been married to Tul'sī Dās in her girl-hood, but who, according to custom, lived with her family till she was grown up, became also imbued with the same faith, and, when holy men visited her father used to tend them, and entreat them hospitably. When she grew up she went to live with her husband, who became passionately devoted to her. After a son had been born, one day, Tul'sī Dās came home, and discovered that his wife, without letting him know, had gone to her father's house. Full of anxiety he followed her there, and was received by her with the following *dōhās* :—

*Lāja na lāgata āpu kī dhaurē āyehu sātha |*  
*Dhika dhika aisē prēma kī kahā kahauñ main nātha ||*  
*Asthi-charma-maya dēha mama tā mōñ jaisī prīti |*  
*Tuisī janī Sī Rāma mahāñ hōta na tau bhava-bhīti ||*

'Are you not filled with shame, that you have pursued me here? Fie on such love. What can I say to you, my Lord? My body is but made of perishable bone and skin, and if such love as you have for it, had been but devoted to the holy Rāma, the terrors of existence would not have existed for you.'

Immediately on hearing these words, Tul'sī Dās became 'converted,' and set out again for his own home. His wife, who had by no means intended to produce so violent a reaction, followed, calling him back, and asking him to stay and eat, that she might return with him. But 'what could a fan do, in the face of a whirlwind?' Tul'sī Dās from that moment became an ascetic and, abandoning house and home, wandered about as a 'released' worshipper of Rāma. He made Ayōdhya, and subsequently Banāras, his head-quarters, from which he frequently visited such places as Mathurā, Vṛindāvana, Kurukshetra, Prayāga (Allahabad) and Purushōttamapuri.

After he had left his home, his wife wrote to him the following letter—

*Kaṭi kī khañi kunāka sī rahata sakhina saṅga sōi |*  
*Mōhi pharē kī dāra nahīñ anata kaṭē<sup>21</sup> dāra hōi ||*

'Slender of loin am I, and, fair like gold, I dwell amid my girl-companions. I fear, not that my own (heart) may break, but that thou may perchance be captured by some other woman.'

To this Tul'sī Dās replied—

*Kaṭē ēka Raghunātha saṅga bāñlī jāṭā sira-kēsa |*  
*Ilama lō chākhī prēma-rasa patnī kī upalēsa ||*

'Captured alone by Raghunātha am I, with my locks bounded in matted curls. That is flavour of the love which I have tasted, taught by my own wife.'

On receiving this reply, his wife sent him her blessing, and praised him for the course he had adopted.

Years afterwards, when Tul'sī was an old man, he was returning from Chitrakūṭa, and, rapt in devotion he came to his father-in-law's village, and called at his house for hospitality, without recognizing it, or knowing where he was. His wife, who was now also very old, came out, according to custom, to tend the venerable guest, and asked him what he desired to eat. He replied, 'I will make a mess of pottage,' and so she prepared him an eating place (*chaūkā*) and brought him wood, rice, pease, vegetables, and clarified butter. Tul'sī Dās, as is the custom of Smārta Vaishnavas, began to cook his food with his own hands. After his wife had heard him speak once or twice she recognized him, and became full of joy that her husband had so manifestly become a devotee of Rāma. She, however, did not disclose herself, but only said, 'Reverend sir, may I bring you some pepper?' He replied 'there is some in my wallet.' 'May

<sup>21</sup> *Kaṭnā* = *phañs jānā*.

I bring you some sour condiment?' 'There is some in my wallet.' 'May I bring you some camphor?' 'There is some in my wallet.' Then, without asking permission, she attempted to wash his feet; but he would not let her. After this she passed the whole night thinking to herself, 'How can I manage to stay with him, and to spend my time at once serving the Lord and my husband?' At one time she would wish to do so, and at another time she would remember that her husband had left her and become an ascetic, and that her company would only embarrass him. Finally she made up her mind that, as he carried about with him, in his bag, delicacies like pepper, sour condiments, and camphor, she as his wife, would be no impediment to him. Accordingly, at early dawn she invited Tul'sī to stay there, and worship. He refused, in spite of all her entreaties. He would not even stay to eat. Then she said 'Reverend sir, do you not know me?' He replied 'No.' 'Reverend sir, do you not know whose house this is?' 'No.' 'Do you not know what town this is?' 'No.' Then she told him who she was, and asked that she might be allowed to stay with him; to which he would in no way agree. She continued,<sup>22</sup> —

*Khariyā<sup>23</sup> kharā kapūra lōṇ uchita na piya tiya tyāga |*  
*Kai khariyā mohi mēli kai achala karau anurūḍa ||*

'If there be in your wallet everything from chalk to camphor, you should not, my love, have abandoned your wife. Either take me also in your wallet, or else (abandon it) and devote yourself entirely to love for the Omnipotent (giving up all care for earthly things).'<sup>24</sup> Thereupon Tul'sī Dās departed, and gave away all the things in his wallet to Brāhmins, and his wife's knowledge of things divine (*jñāna*) became fuller than before.

On one of his journeys, Tul'sī Dās, after visiting Bhṛigurāśram,<sup>25</sup> Hānsanagar and Parasiyā, being attracted by the devotion of Gambhīra Dēva, Rājā of Gāy Ghāt, stayed there a short time, and thence went to Brahmapur<sup>26</sup> to visit the shrine of Brahmāśvaranātha Mahādēva. From Brahmapur he went to the village of Kāñṭ.<sup>27</sup> There not only did he find no place, where he could get any food, but was distressed to see the people devoted to the manners and customs of female demons (Rākshas). He went on his way, and met a cowherd (*ahīr, abhīra*) of Kāñṭ, named Maṅgar or Maṅgarū, the son of Saūwarū Ahīr.<sup>28</sup> He had a cattle yard in the open plain, where he used to offer hospitality to holy men. With great humility, he invited Tul'sī Dās thither and gave him some milk, which the poet boiled down into *khāḍā*, and ate. He then asked Maṅgar to ask a boon, and the latter begged first that he might be endowed with perfect faith in the Lord, and secondly that his family, which was short lived, might be a long lived one. Tul'sī Dās replied, 'If you and your family commit no thefts,<sup>29</sup> and avoid causing affliction to any person, your desire will be fulfilled.' It is now claimed that the blessing has been fulfilled. The story is still well known both in Baliyā and Shāhābād districts. In 1889 A.D. the representative of his family was an old man named Bihārī Ahīr. Maṅgar's descendants have always been well known, ever since, for the ready hospitality they offer to holy men, and are said never to commit theft, though other Ahīrs of the same village have by no means so good a reputation.

<sup>22</sup> This verse is *Dīhabālī* 265, with slight differences of reading.

<sup>23</sup> *Khariyā* is the technical name for a Vaiṣṇava mendicant's wallet. It is made of *khāruā* cloth, and carried on the shoulder.

<sup>24</sup> The meaning is that he keeps himself too well supplied with delicacies, to be a pure mendicant. He should be either a pure mendicant, or not at all.

<sup>25</sup> Bhṛigurāśrama (*sic*) is the chief town of the District of Baliyā, opposite Shāhābād, and east of Banāras, in the N. W. P. Parasiyā is in the same district. It is said to be the site of Parāśara's hermitage. So also Hānsanagar and Gāy Ghāt are in Baliyā. The latter is no longer the seat of a Rājā. The family of the Rājā of Gāy Ghāt is now settled at Hal'dī in the same district. They are Kahattriyas of the Hayahō clan.

<sup>26</sup> Brahmapur is in the District of Shāhābād (Arrah). A *mēli* is held there at the festival of the Śivarātri.

<sup>27</sup> Also in Shāhābād, about two miles east of Brahmapur. It is in fact commonly known as Kāñṭ-Brahmapur.

<sup>28</sup> Two men of the same names are prominent figures in the well known folk song of Lōrik.

<sup>29</sup> These are notorious thieves.



From Kāñṭ, Tul'si Dās went on to Bēlā Patant where he met a Paṇḍit, a Śakadvīpī Brāhmaṇ, named Gobind Miśra, and a Kshattriya, named Raghunāth Singh. These received him with great hospitality. He complained that the name of the town, Bēlā Patant, was not a good one, and suggested its being changed to Raghunāth'pur, by which both Raghunāth Singh's name would be preserved, and also hundreds of thousands of men would be continually uttering a name of Rāma, (i. e., Raghunātha) when speaking of it. This proposal was agreed to and the place is now known as Raghunāth'pur; it is a station on the East Indian Railway, and is about two miles south of Brahmapur.<sup>30</sup> The *chaurā*, or place where Tul'si Dās used to sit, is still shown there. Another village in the neighbourhood is called Kaithī, where the principal man, Jōrāwar Singh, is said to have received the poet, and to have been initiated by him.

Tul'si Dās at first resided in Ayōdhyā, as a Smārta Vaishṇava, and here the Lord Rāma is said to have appeared to him in a dream, and to have commanded him to write a *Rāmāyaṇa* in the vernacular language used by the common people. He commenced it in the year 1574 A.D. and had got as far as the end of the *Aranya-kāṇḍ*, when his differences with the Vairāgi Vaishṇava, with whose regulations about food he could not comply, induced him to go to Banāras, where he completed the poem.

He settled in Banāras at Asī-ghāt, near the Lōlārka-kunḍ, and here he died in the year 1623 A.D. A *ghāt* on the Ganges near this place is still called the Tul'si-ghāt. Close by is a temple in honour of Hanumān, said to have been built by the poet, as mentioned, when describing the legend as to manner in which the *Rāmājñā* came to be written.

It is said that, after he had finished his great poem, he was one day bathing at Maṇikar-ṇikā-ghāt, when a *paṇḍit*, who was proud of his knowledge of Sanskrit came up to him and said, 'Reverend sir, Your Honour is a learned Sanskrit Paṇḍit. Why, therefore, did Your Honour compose an epic poem in the vulgar tongue.' Tul'si Dās replied; 'My language in the vulgar tongue is imperfect, I admit, but it is better than the erotics<sup>31</sup> of you Sanskrit-knowing gentlemen.' 'How is that?' said the Paṇḍit. 'Because,' said Tul'si,

*Mani bhājana bilka puraī      pūrana amī nihāri |*  
*Kā chhāṇḍiya kā sangrahiya      kahahu bibēka bichāri ||*<sup>32</sup>

'If thou find a jewelled vessel full of poison, and an earthen cup (*pūrana=puravā*) full of ambrosia, which wilt thou refuse, and which wilt thou accept? Tell me this after thou hast considered the matter.'

Ghana Syāma 'Sukla'<sup>33</sup> was a great Sanskrit poet, but used to prefer to write poems in the vernacular. Some of the latter were on religious topics, and a paṇḍit reproached him for this, telling him to write for the future in the pure Sanskrit language, and God would be pleased thereby. Ghana Syāma replied that he would ask Tul'si Dās, and do what he advised. He then laid the whole matter before the poet, who replied,—

*Kā bhālāhā kā saṁskṛita      prēma chākiyē sāñcha |*  
*Kāma jo āwai kāmari      kā lai karai kumāñchā ||*<sup>34</sup>

'Whether it be in the vulgar tongue, or whether it be in Sanskrit, all that is necessary is true Love for the Lord. When a rough woollen blanket is wanted (to protect one in the storm), who takes out a silken vest?'

It was the custom of Tul'si Dās to cross the river Asī every morning for purificatory purposes. On his way back, he used to throw the water, which remained unused in his *lōṭā*,

<sup>30</sup> It was originally two villages, Bēla and Patant, which have grown into one.

<sup>31</sup> *Nāyikā-varṇana*. More literally, description of heroines.

<sup>32</sup> This is *Dohabālī* 351, with slight variations of reading.

<sup>33</sup> *Modern Vernacular Literature of Hindustān*, § 92.

<sup>34</sup> *Dohabālī* 572, and *Sat'sat* VII. 125. The Kaliyuga is the time of *sturm und drang*, when the rough protection of the vernacular is wanted, and not the silken graces of Sanskrit to teach people the right way. *Kumāñch* explained as equivalent to *gamāsh* (Arabic) 'close texture,' hence as above.

upon a mango tree which grew there. A ghost (*prétā*) lived in that tree, and one day he appeared to the poet, thanked him for the daily draught of water, and told him to ask a boon. Tul'sī asked to be shown the Lord Rāma with his attendants. The ghost replied, 'I have no power to show you Rāma, but I can show you how to get to see him. In a certain temple the story of the *Rāmāyana* is being recited. There you will find a very poor miserable looking man, who comes before every one else to hear the reading, and goes away last of all. That is Hanumān. Go to him privately, fall at his feet, and make known your petition to him. If he be willing, he will show you Rāma.'<sup>35</sup> Tul'sī Dās went home, bathed and worshipped, and then went and sat where the reading was to go on. Sure enough, as the ghost had said, a wretched looking man came first of all and stayed till the very end. When he went away, Tul'sī followed him, and when they got to a lonely place, fell at his feet, calling him Hanumān and making known his petition. Hanumān said: 'Go thou to Chitrakūṭa and there wilt thou be vouchsafed a sight of Rāma Chandra.' With these words he disappeared.

Tul'sī Dās started for Chitrakūṭa with his heart full of love and joy; stayed there a few days to visit the various holy places, and then, one day, took a walk outside the city, where all of a sudden he came upon a *Rām Līlā*, or dramatic representation of the history of Rāma. The scene which was being acted was the Conquest of Laikā, including the giving of the kingdom to Vibhīshana, and the return to Ayōdhyā. There were Rāma, Lakshmana, Sītā, Hanumān, and all their friends. When Tul'sī Dās had finished looking on he turned to go home, and met a Brāhmaṇ, who was no other than Hanumān in disguise. 'Sir,' said Tul'sī Dās, 'this is a very excellent *Rām Līlā*.' The Brahman said, 'Are you mad, talking of *Rām Līlās* at this time of year? Here they only take place in Āśvini and Kārtik (October and November). This is not the season for the *Rām Līlā*.' Tul'sī Dās, feeling annoyed at the brusque answer which he received, replied, 'No, Sir, I have just seen one with my own eyes, come along, and I will show it to you.' He took the Brāhmaṇ back to the scene of the *Līlā*, but, when they got there, there was nothing visible. Tul'sī asked all the people about, 'Where is the *Rām Līlā* I saw just now going on here? Where have the actors gone to? Did not you see it?' Everyone said, 'Who would see a *Līlā* at this season?' Then Tul'sī remembered what Hanumān had said to him at Banāras, and recognized that what he had thought was a *Līlā* was really a vision of the actual heroes of the drama. Full of shame at not having recognized his Lord and done honour to him, he went home weeping, and refused to eat. At night, when he had gone to rest, Hanumān came to him in a dream, and said to him 'Tul'sī, regret not. In this Kūli Yuga, even gods get no opportunity of seeing Rāma. Blessed art thou among men, that he hath shown himself to thee. Now abandon sorrow, and adore him more.' Comforted by these words, the holy man returned to Banāras, and spent his days adoring his Master. It was on his way home on this occasion, that he met his wife as already recorded.

As Tul'sī Dās was going home one dark night in Banāras, he was set upon by robbers, who rushed at him crying '*mār, mār*.' He did not attempt to protect himself, but stood his ground fearlessly, saying:—

<i>Bāsara dhāsani kō dhakā</i>	<i>rajanī chakun dīsi chōrā</i>
<i>Dalata dayānidhi dēkhijō</i>	<i>kapri kisari kisāru</i>    <sup>36</sup>

<sup>35</sup> The ghost was a wicked man who had died under the tree just outside Banāras. He had thus not gone to Heaven, but had been saved, by propinquity to the holy place, from going to hell. He was accordingly settled in the mango tree. The story goes that after his interview with Tul'sī Dās, he was allowed entrance into the city, and thereby obtained salvation.

<sup>36</sup> Compare *Dohabali* 239, in which the second half line runs,  
'*Sankara nija pura rākhijō chitai sulichana kīra*,'  
'O Śiva, protect thine own city (Banāras), with a glance (literally margin) of thy propitious eye.' Śiva had three eyes; two were propitious, and the third turned to ashes him on whom its glance fell (e.g., Kāmadēva. Cf. *Rām. Ba.*, ch. 87, 6, *taba śiva śāra nayana ughārā*). I am indebted to Papūti Sudhākar Dvivedī for this explanation of this difficult verse of which I have seen several attempted translations. The sixty-year cycle of Jupiter is divided into three periods of 20 years each, sacred to Brahmā, to Viṣṇu and to Śiva, respectively. The last score or '*Rudra-vat*,' commenced in Tul'sī Dās's time about V. S. 1655 (1598 A. D.), just when the Musalmāns commenced to oppress

'By day, I am rudely thrust aside by scoffers; by night, robbers surround me. O Hanumān, thou monkey-prince, thou son of Kēsarin, gaze in compassion as they oppress me.'

Whereupon Hanumān appeared and so terrified the robbers that they fell to the ground in fear, and Tul'si went on his way unmolested.

Another thief-legend is better known. A thief came by night to break into his house, but as he was about to enter, he was alarmed to see a mysterious watchman, armed with bow and arrow standing in his way. The thief retreated, to come again two or three times the same night, but always with the same result. The same thing happened for two nights more. On the morning of the third day, the thief approached Tul'si Dās and asked who the handsome dark-complexioned man was that was living in his house. Tul'si asked him when he had seen him, and the thief confessed the whole affair. Then the poet recognized that the mysterious stranger could be no other than his master, Rāma, and grieved that his possessing property should have given his Lord such trouble to guard it, distributed all he had to Brāhmins, offering some to the thief also. The latter, overwhelmed with remorse, gave up his house and home, and became a follower of Tul'si Dās.

A mendicant of the Alakh<sup>37</sup> Sect came to Banāras, and every one gave him alms except Tul'si Dās. Annoyed at this he came to the poet's residence with his usual cry '*Alakh kahō, Alakh kō lakho*,' 'Tell of the Unseen. See the Unseen.' Tul'si made no reply. Then the mendicant began to abuse him, but Tul'si replied; 'Why do you abuse me, and call upon the Unseen? Call upon Rāma,'—

*Hama lakhu hama-hi hamāra lakhu hama hamāra kō bīcha !*  
*Tulasī alakhahi kō lakhahu Rāma-nāma japu nicha ||*

'Thou who art in the midst of "I" and of "mine," see (that which thou callest) "I" and (that which is) really "I." See (that which is really) "mine." Why dost thou endeavour to see the Unseen? Vile one, utter prayer in the name of Rāma.'

Here "I" and "mine" mean the illusion, *māyā*, of the Vēdāntins, in which the ignorant man is enveloped. This is well brought out in the oft-quoted line,

*maiñ aru mōra tōra taiñ māyā,*  
"I and my, thy and thou, are illusion."

Tul'si Dās tells the Alakhīyā to, distinguish what he calls self from his real self, the Antaryāmi Brahman. When a man is in the midst of illusion, all he can see is the illusion. The Alakhīyā is to break the veil, and to understand what his real self is. Without breaking that veil it is impossible to see Brahman. The only way to break it is to worship Rāma.

At the village of Mairawā in the district of Sāran is a Brahma-sthāna, where one called Hari Rāma committed suicide, compelled thereto by the tyranny of Kanak Shāhi Bisēn. Throughout the districts of Gōrakh'pur and Sāran, there is a widely believed tradition that Tul'si Dās was present when he was invested with the Brahmanical thread. The *sthān* is called Hari Rām Brahm, and a large fair is held here on the ninth of the bright half of Chaitra (the Rāma-navamī). The place is a station on the Bengal and North-Western Railway.

The celebrated 'Abdu'r-Rahīm Khānkhanā<sup>38</sup> used frequently to correspond with Tul'si Dās. On one occasion Tul'si Dās sent him half a *dōḥā* as follows:—

*'Sura-tiya, nara-tiya, nāga-tiya, saha bēdana saba kōi !'*

Benares. The verse (the original is certainly the *Dōḥā* version) refers to this. The *ghāṇṇēvādīs*, the calumniators, were the Musalmāns. *Dhākā* is equivalent to *dhakā*, a shove. Cf. *K. Rām.*, Ut. 76, *Āndharō adharma*, &c. Cf. also *Dōḥā*, 240, and *K. Rām.*, Ut. 170-176, in which the *Rādhavats* is specially mentioned.

<sup>37</sup> The *Alakh-jagādvādīs* are Śaivas. The name is derived from *alakhya*, invisible. They are a sub-division of the Pārī division of the Dasnāmī sect. They are also called *Alakhīyā*. Some of the Gōrakhpanthīs also call themselves Alakhīyās, but the true Alakhīyās do not slit their ears as the Gōrakhpanthīs do.

<sup>38</sup> See *Modern Vernacular Literature of Hindustān*, § 108.

To which the Nawâb replied,

*'Garbha liyê Hulasî phirê Tulasî sê suta hoi ||'*

'Women of the gods, women of the mortals, women of the Nāgas, all suffer pain (in child-birth).'

'Yet Hulasî<sup>39</sup> (the poet's mother) let herself become with child, that she might have a son like Tul'sî.'

Paṇḍit Sudhākar Dvivedī gives a variant of the legend, with a slightly different reading of the verse. A poor Brāhmaṇ is said to have worried the poet for money to meet the expenses of his daughter's marriage. Finally Tul'sî gave him the following half line:—

*'Sura-tiya nara-tiya nāga-tiya sabu chāhata asa hoi ||'*

'These three kinds of women all desire a son like thee,' and told him to present it to the Emperor's Governor. The latter on receiving it rewarded the Brāhmaṇ, and wrote the answer

*'Gōda liê hulasî phiraiṇ Tulasî sê suta hoi ||'*

'But all women desire that they may joyfully (*hulasî*) carry in their arms, a son like Tulasî.' This verse, the Paṇḍit explains, is probably the foundation of the tradition that the name of the poet's mother was Hulasî.

The famous Ṭōḍar Mall<sup>40</sup> was another of Tul'sî Dās's friends and was an ardent devotee of Rāma. When he died (1589 A.D.) the poet wrote the following verses in memoriam:—

<i>Mahatô chârô gāṇwa kô</i>	<i>mana kô baḍaṇ mahîpa  </i>
<i>Tulasî yâ kali-kāla mēn</i>	<i>athayô Ṭōḍara dīpa   </i>
<i>Tulasî Rāma sanāha kô</i>	<i>sira dhara bhārî bhāra  </i>
<i>Ṭōḍara dharê na kāṇḍha hū</i>	<i>jaga kara rahcu nūra   </i>
<i>Tulasî ura thālā himala</i>	<i>Ṭōḍara gūṇa-gāṇa bāga  </i>
<i>Samujhi sulôchana sūchihēn</i>	<i>umagi umagi anurāga   </i>
<i>Rāma-dhāma Ṭōḍara gayê</i>	<i>Tulasî bhayen nisôcha  </i>
<i>Jiyabô mīta punīta binu</i>	<i>yahî baḍê sandêcha   </i>

'A master of but four villages,<sup>41</sup> but a mighty monarch of himself. Tul'sî, in this age of evil the light of Ṭōḍar hath set. Tul'sî placed on his head the heavy burden of love for the Lord, but Ṭōḍar could not bear the burden of the world upon his shoulders, and laid it down.<sup>42</sup> Tul'sî's heart was a pure watering-basin in the garden of Ṭōḍar's virtues. When I think of this mine eyes o'erflow and water them with affection. Ṭōḍar hath gone to the dwelling place of the Lord, and therefore Tul'sî refraineth his grief, but hard it is for him to live without his pure friend.'

The famous Mahārāj Mân Singh<sup>43</sup> (d. 1618) of Ambêr (Jaipur), and his brother Jagat Singh and other great princes were in the habit of coming to pay reverence to the poet. A man once asked why such great people came to see him now-a-days. In former days no one came to see him. Tul'sî Dās replied:<sup>44</sup>

*Lahai na phūṭî kauḍî-hū kô chahai lehi lūju |*  
*Sô Tulasî mahāṅgô kiyo Rāma garāṇa-nivāḍja ||*

<sup>39</sup> It is an idea expressed frequently in Tul'sî Dās's poetry, that the mother of a son devoted to Rāma is blessed above all others.

<sup>40</sup> *Modern Vernacular Literature of Hindustān*, § 105. The deed of arbitration already alluded to was devoted to settling a quarrel between his descendants. We have already seen that Tul'sî Dās is said to have compiled the *Dohabālī*, after the year 1598 A. D. at his request. Tul'sî Dās objected on principle to praising any great man, see *Rām. Bā., Ch., 11, 7* (*kinhê prākṛita jana, &c.*)

<sup>41</sup> This may be either taken literally, or if *chārôn gāṇwa* be used in its idiomatic meaning of 'lauded property,' the sentence may mean 'respected in his own property.'

<sup>42</sup> The meaning of this *gōḍa* is doubtful to me.

<sup>43</sup> *Vernacular Lit.*, § 109.

<sup>44</sup> *Dohabālī*, 108, 109.

*Ghara ghara māngē ũka puni bhūpati pūjē pāi |*  
*Tē Tulasī taba Rāma binu tē aba Rāma sahāi ||*

'(Once did I beg) and collected not even a cracked cowry in alms. Who wanted me then for any need? But Rāma, the cherisher of the poor, made me of great price. I used to beg from door to door for alms, now kings worship my feet. Saith Tul'sī: *then* it was without Rāma. Now Rāma is my helper.'

One day a Brāhmaṇ woman, whose husband had just died, and who was on her way to become suttee, passed Tul'sī Dās and made obeisance to him. The holy man, in absence of mind, blessed her, saying '*saukhāgyavati hō*,' 'blessed be your wedded life.' Her relations who accompanied her said: 'Reverend sir, this woman only to-day became a widow, and is on her way to become a suttee with her husband. You have just now given her a blessing, which must turn out unfulfilled,—but, still, all men know your might.' Tul'sī replied, '*Achchhā*, do not burn her husband till I come.' He then went to the Ganges and bathed, put a new garment on to the corpse, and began to repeat the name of Rāma. He remained praying and praising the Lord in this way for nearly three hours, when the corpse rose, as one awakened from sleep, and sitting up in the presence of thousands of men, said 'Why have you brought me here?' His relations explained to him that he had died, and that Tul'sī had brought him to life, at hearing which he fell at the poet's feet. Thereupon all the people praised the name of Rāma, and took him who was dead, and was now alive, to his home.

News of this reached the emperor at Dehlī,<sup>45</sup> who sent for Tul'sī Dās. When the poet arrived in court, the emperor received him with much honour, gave him a high seat, and then asked him to perform a miracle. Tul'sī smiled and answered, 'Your Majesty, I have no power to perform miracles. I know not magic. One thing, and only one, I know, — the name of the Lord, Rāma Chandra.' The emperor, on this, flew into a rage, and ordered the poet to be imprisoned till he should perform some miracle. He sat in prison, repeating the name of Rāma and praising Hanumān.

Seeing the trouble in which this faithful devotee of Rāma was involved, Hanumān sent myriads of monkeys, who entered the city and began to destroy the palace and all its contents. They even went so far as to make faces at and threaten the emperor and his wives. When nothing could stop their devastation, the emperor's eyes became opened, and going with his chief queen he fell at Tul'sī Dās's feet and implored his forgiveness. The poet then prayed again to Hanumān and the army of monkeys withdrew, after the emperor had promised to leave Dehlī (a city of holy memories to Hindus), and found a new city. This new city is that now known as Shāhjahānābād. From Dehlī, Tul'sī Das went to Vrindāvana, where he met Nābhā Das, the worshipper of Kṛishṇa and the author of the *Bhakt Mālā*.<sup>46</sup> One day, the two poets went, with other Vaishṇavas, to worship at the temple of Gōpāla (Kṛishṇa). Some of the Vaishṇavas said to him sarcastically, 'He has deserted his own God (Rāma), and come to worship in the temple of another (Kṛishṇa).' To this Tul'sī replied:—

*Kā baranaun chhabī dja bi bhalē birājau nātha |*  
*Tulasī mastaka taba nawai dhanukha bāna lī hūtha ||*

'How am I to describe the representation (of Kṛishṇa) which I see to-day. Noble indeed doth he seem, but not till he appear with bow and arrow in his hands (*i. e.*, in the character of Rāma), will Tul'sī bow his head to him.'

While he was yet speaking, behold the image of Kṛishṇa changed its appearance. His flute became an arrow, and his reed a bow. Seeing this miracle, all were astonished, and praised Tul'sī.

<sup>45</sup> Some legends say this was Shāh Jahān, who reigned from 1628 to 1658 A. D. But the poet died in 1624 A. D.

<sup>46</sup> Vernacular Lit. § 51.

The following are said to have been Tul'sī Dās's dying words:—

*Rāma-nāma-jasa barani hai bhayau chahata aba mauna |*  
*Tulasī kē mukha dījyē aba-hī tulasī saruna ||*

'I have sung the glory of the name of Rāma, and now would I be silent. Now place ye the gold, and the leaf of *tul'sī*, into Tul'sī's mouth.'<sup>47</sup>

I may add that *K. Rām. Ut.*, 180 (*kunkuma ranga su-anga jitō, &c.*), is said to have been composed by the poet, when his eye fell upon a *kshēmakarī* falcon, a bird of good omen, as he sat on the banks of the Ganges awaiting death.

In conclusion, I must again thank the various scholars who have helped me to compile these notes, more especially Mahāmahāpadhyāya Paṇḍit Sudhākar Dvivedī, and Bābū Rām Dīn Singh. Without their kind assistance, I should never have been able to place on record the information here made public.

#### A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS.

(Concluded from page 243.)

Postscript.

[BY MAJOR R. C. TEMPLE.]

In May 1892 the Local Government in Burma authorized me to arrange for the restoration of the three Pāli stones of these inscriptions, if possible.

Through the kindness of Messrs. E. W. Oates, Algie and Griffin, of the Public Works Department, preliminary works were undertaken, with a view to finding out what remained of the stones and how far they could be put back into their original condition.

Mr. Griffin took a great deal of trouble over the matter, and the immediate result of his labours was the following report:—

"The stones, of which there are ten, *i. e.*, including both the Pāli and the Talaing inscriptions, are all more or less broken. Their original form was approximately that shewn in the sketch (see the six Plates entitled "Restored Portions of the Pāli Stones of the Kalyāṇī Inscriptions"). They stood 6 ft. high above the ground surface and had their tops curved, as shewn in the Plate, "Stones 1 to 10 of the Kalyāṇī Inscriptions." Only one retains any part of the top curvature, the rest being broken off much nearer the ground. Their thickness averages about 13 inches, but they differ in this respect from each other, and each stone varies in itself. The broken pieces shewn in the Plate, "Broken Portions of the Kalyāṇī Stones," are numbered as belonging to the various stones; but this selection depends partly on the position in which they are lying, and partly on their thickness. Consequently, since the thickness is variable, the selection is only approximate and cannot be absolutely determined mechanically till the pieces are fitted together. The material from which the stones were cut is a moderately hard sandstone.

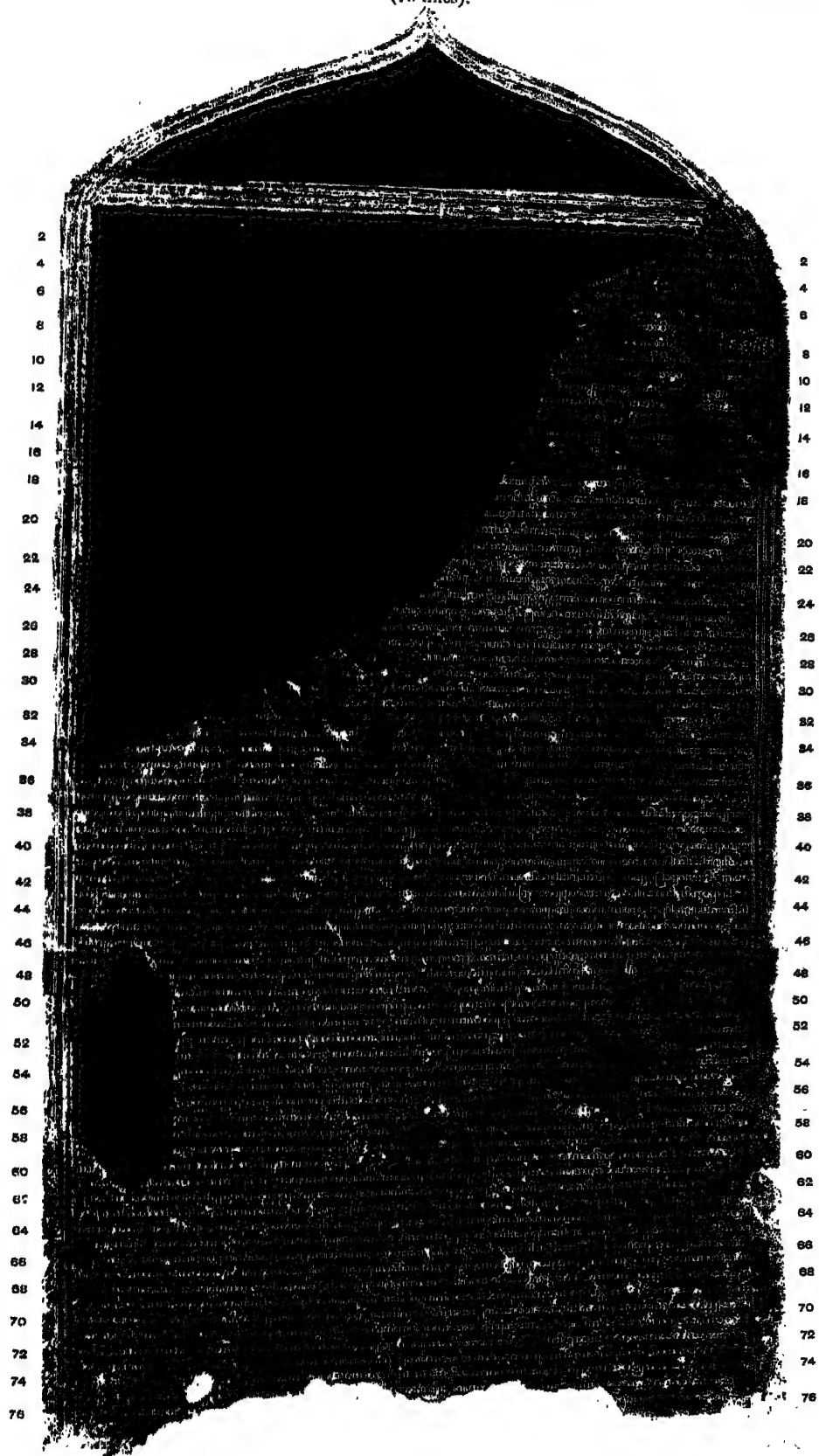
"The stones are inscribed on both sides, and, consequently, many of the broken pieces have been lying with one surface in contact with the soil. In some cases this has decayed the stone, and a few portions of the inscriptions have been thereby entirely destroyed. Other portions have also been destroyed by the stone having flaked off, not by the action of the weather, but when the stones were broken. These flakes it will, of course, be impossible to recover. It will, therefore, be impossible to entirely restore the inscriptions.

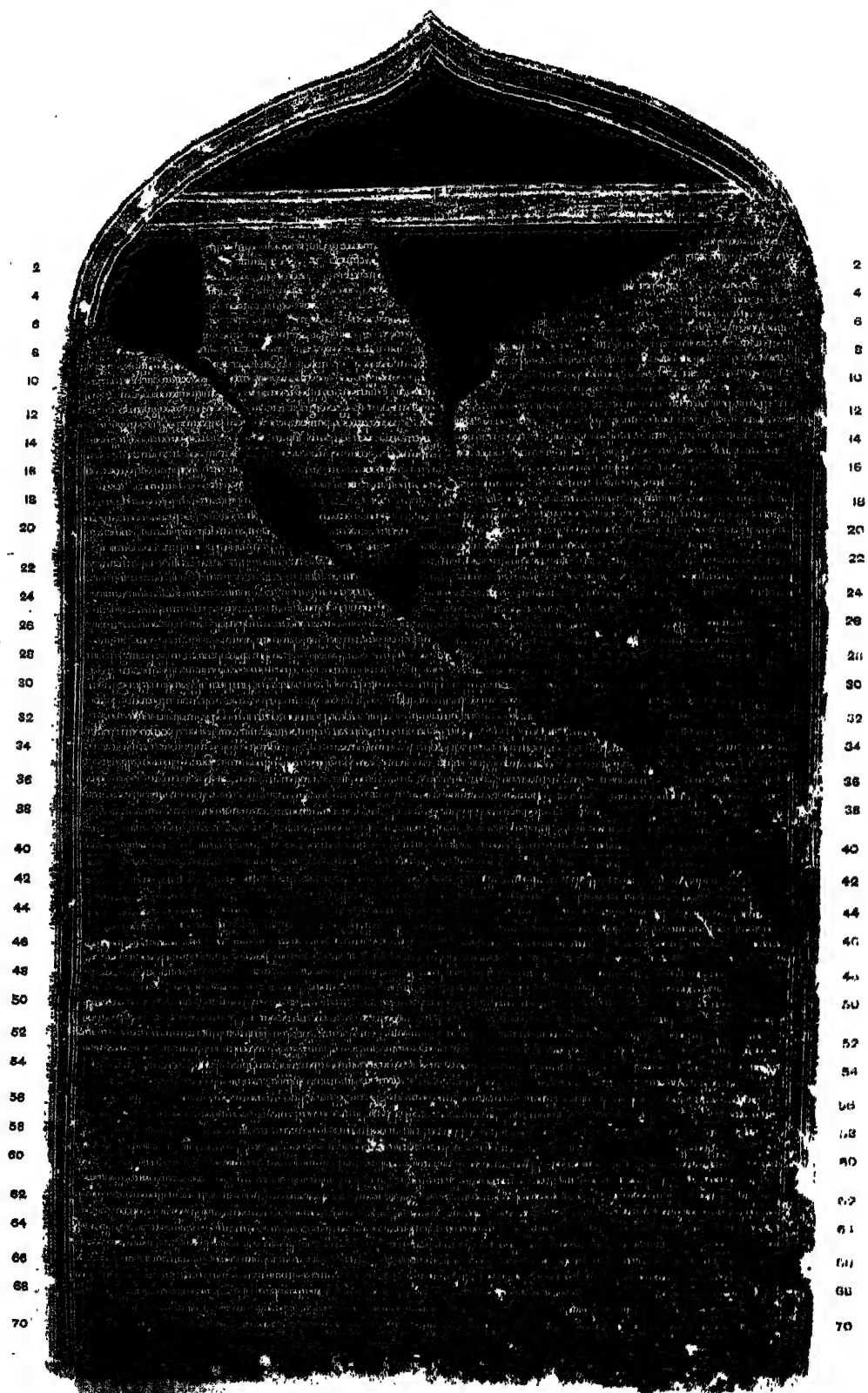
"The sketches in the Plates above mentioned shew those portions of the stones, which are still left standing above ground, and also those pieces lying on the ground, which are above one

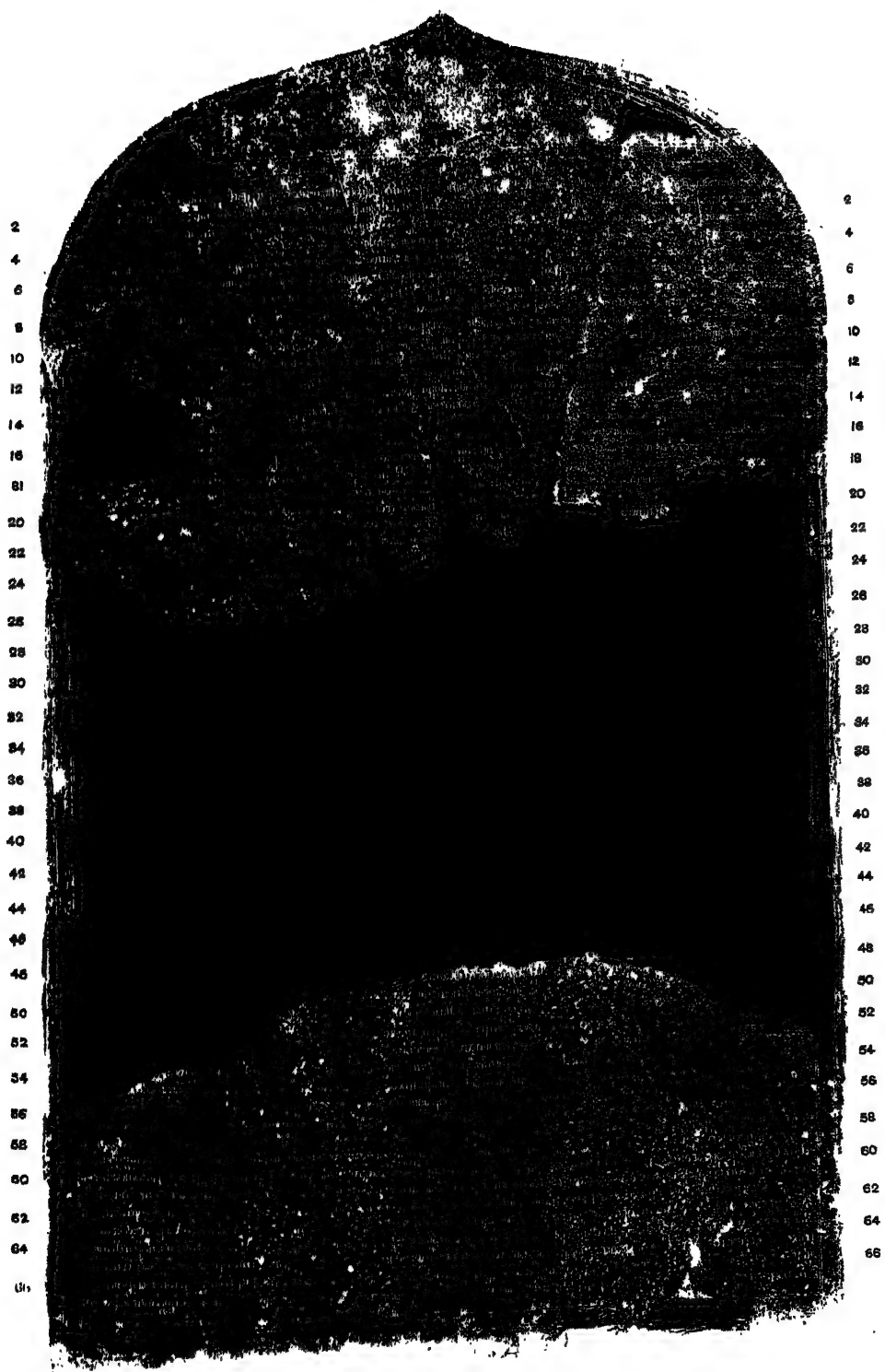
Among members of the Vaishnava sect, it is customary to place Ganges water, gold, and a leaf of the *tul'sī* plant in the mouth of the dead.

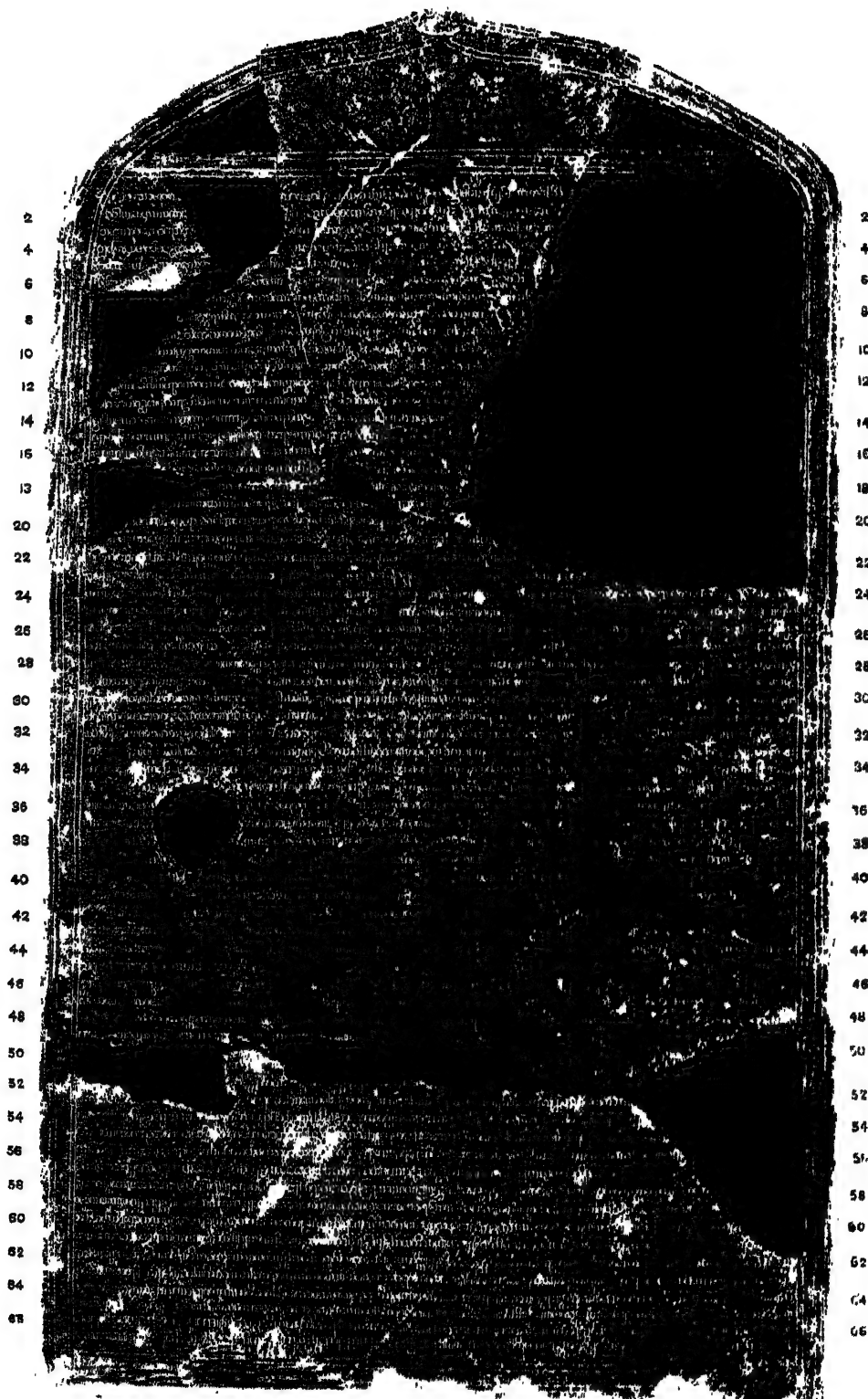


Restored portions of the Pāli stones of the  
Kalyāṇī Inscriptions of Dhammachettī, 1476 A.D. Obverse face of the first stone.  
(76 lines).

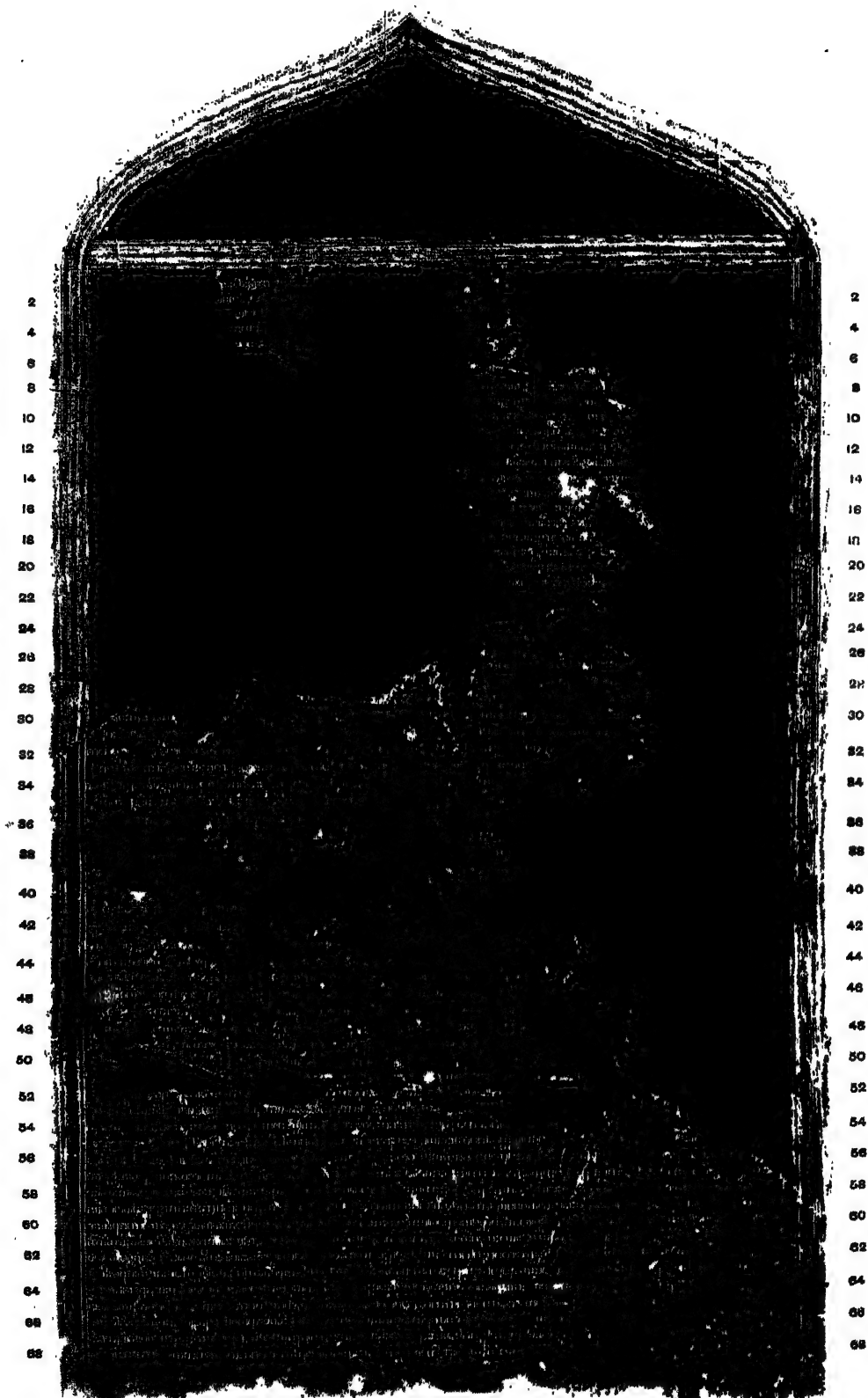




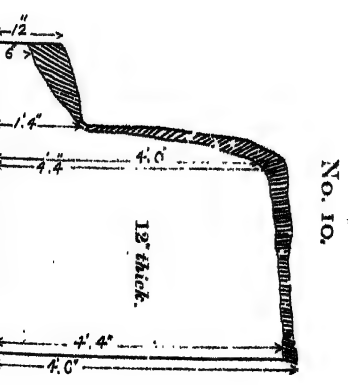
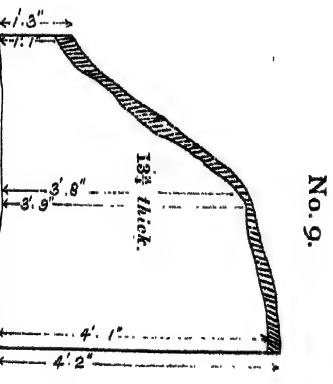
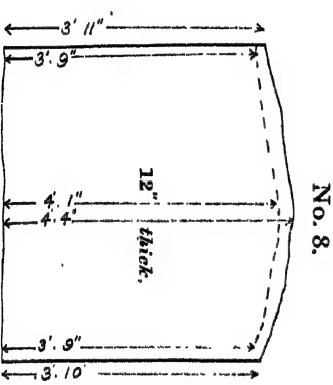
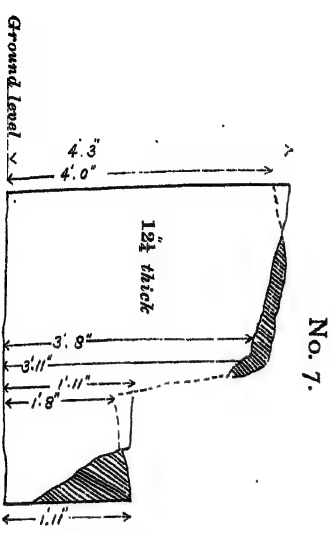
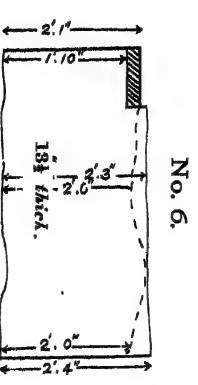
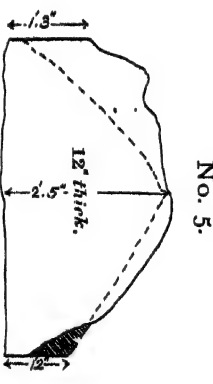
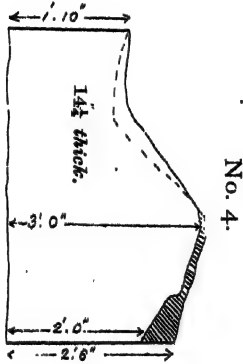
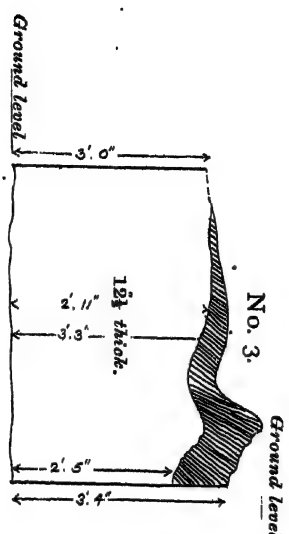
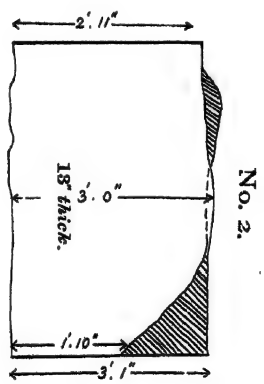
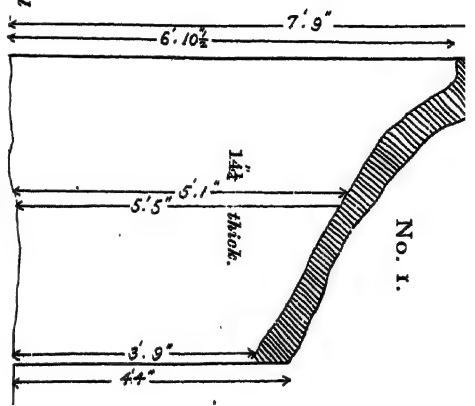








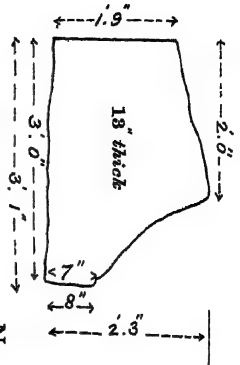




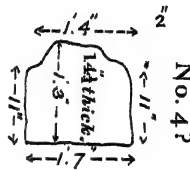
Stones 1 to 10 of the Kalyāṇī Inscriptions.



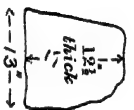
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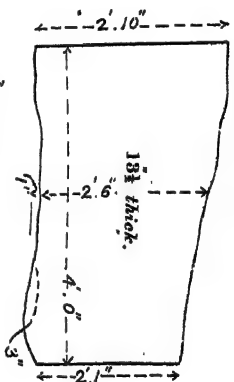
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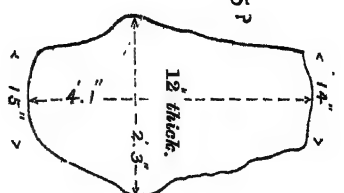
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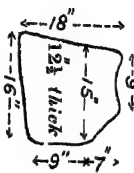
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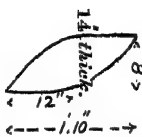
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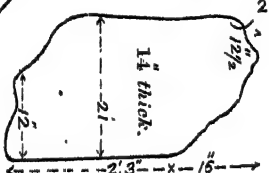
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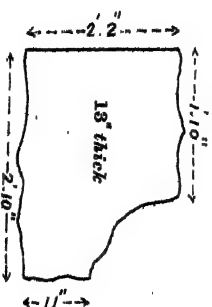
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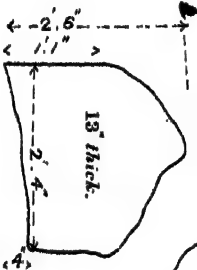
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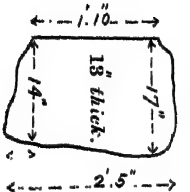
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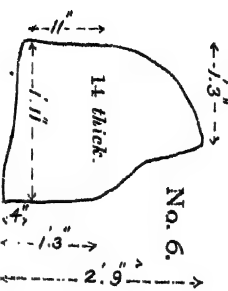
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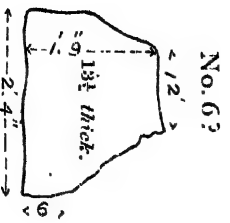
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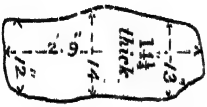
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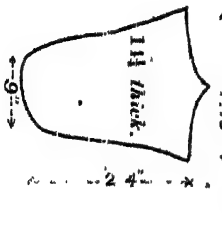
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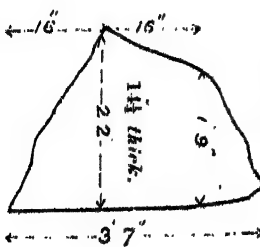
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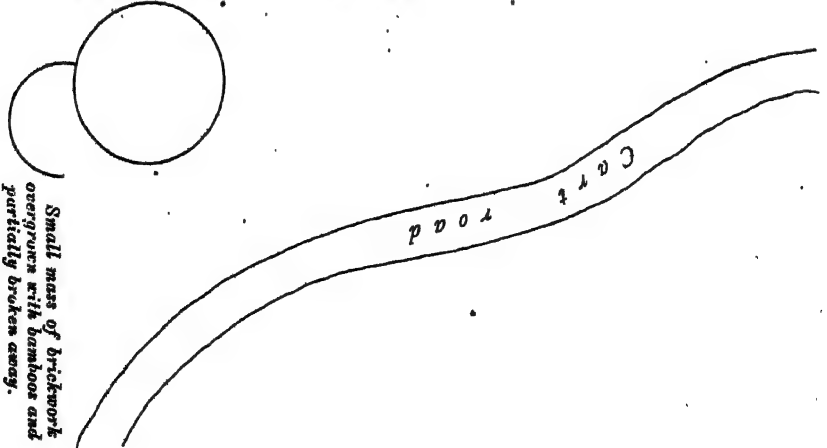
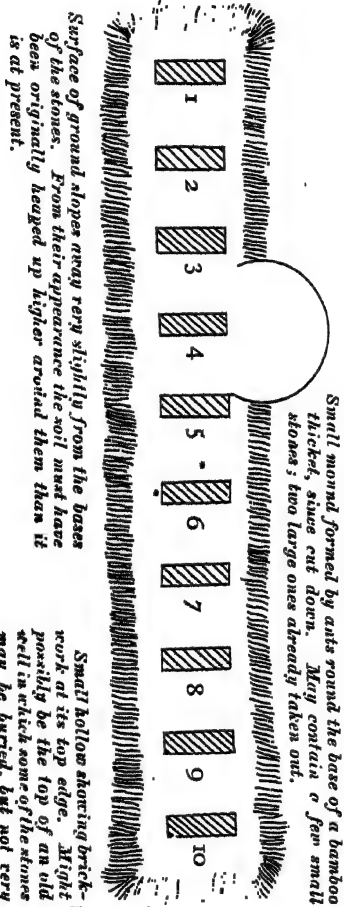
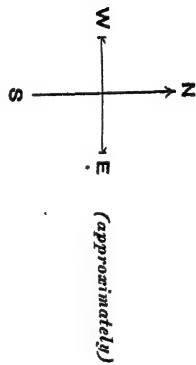
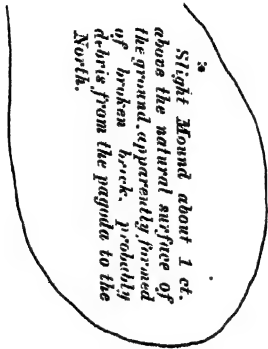
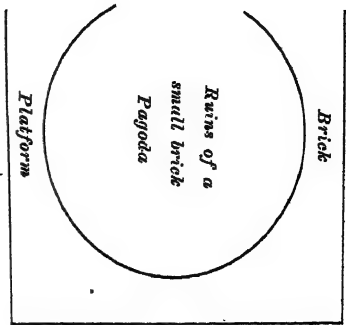
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No. 1?



Broken Portions of the Kalyāṇ Stones.



General Plan of the Site of the Kalyani Inscriptions.



cubic foot in size and which bear a portion of both inscribed surfaces. The total volume of all these is approximately 200 cubic feet; while the total volume of the original stones above ground must have been at least 325 cubic feet, taking an average thickness of 13 inches. This leaves a difference of 125 cubic feet, representing the volume of the missing portions.

"All that is now visible does not exceed half of this, if, indeed, it is as much. It is clear, then, that some portions of the stones have either been removed from the site, or are lying buried near it.

"With regard to the possibility of some pieces of inscribed stone being buried near the site, the Plate, "General Plan of the Site of the Kalyāṇī Inscriptions," shews a slight mound near the south-west corner and a small hollow at the south-east. The former does not rise more than twelve to eighteen inches above the natural surface of the ground and appears to be composed of broken brick, possibly debris from a ruined pagoda opposite. The hollow is circular, and about two feet deep, with brickwork shewing round its edge. This may possibly be the top of a well which has been filled in, but this is doubtful. There is a small mound at its edge, which is made up of brickwork, partially broken away and overgrown by bamboos. The only other mound is that shewn in the "General Plan" about the centre of the line of stones. This is very small, having been formed by ants round the base of an old bamboo clump, now cut down. Two stones have already been taken out of this and it could not possibly contain more of any consequence. The ground slopes slightly from the base of the stones and the pieces shewn in the plates were lying on the slopes, either on the surface, or partially buried to a depth of only three to four inches below it.

"The general inference, then, is that the probability of finding any considerable amount of inscribed stone buried in the vicinity is very small.

"Building up the various parts of the stones would be attended with considerable difficulty, since the stones are inscribed on both sides. The only portions available for connecting the parts are, therefore, the broken surfaces (these in many cases have a considerable slope to the horizontal) and the outside edges; so it would be exceedingly difficult to fix the centre portions. For the same reasons, also, it will be necessary to build them up in a vertical position."

The above report, having made it clear that the restoration of the stones, if possible at all, would be attended with much difficulty, advantage was taken of a set of ink impressions taken by the late Prof. Forchhammer, and found among his papers, to aid in piecing the broken stones together.

The work of restoring the stones on paper from Prof. Forchhammer's fragments was in itself a matter of no small difficulty, but it has been successfully accomplished, so far as the materials at hand sufficed for the purpose. For this work the MSS., from which the text given in this *Journal* was compiled, were of great value, and their general accuracy was proved by the fact that with their aid the text of the original stones could be followed so closely as to admit of the fragmentary impressions collected by Prof. Forchhammer being arranged in the order, in which they must have originally been inscribed on the stones.

When the fragments of the text were thus restored, they were fixed on to large sheets of paper, the original forms of the stones were roughly drawn in, and the spaces left between fragments blackened over. The sheets were then photo-lithographed and the results reproduced in Plates I. to VI., entitled "Restored Portions of the Pāli Stones of the Kalyāṇī Inscriptions of Dhammachétī, 1476 A. D."

These plates are now in the hands of the engineers, and it may be possible yet to restore these most important stones and preserve them from further destruction.

The credit of the difficult and ingenious work of piecing together Prof. Forchhammer's fragments is due to Mr. Taw Sein-Ko.



## FOLKLORE IN SALSETTE.

BY GEO. FR. D'PENHA.

No. 16.—*The Prince and the Kambals.*

(Continued from p. 250).

The little birds then said :— “ We thought as much. We did see some huge bird falling upon us, and had it not been for that boy there under the tree, we, too, should have been lost to you. As soon as he saw the wild bird trying to devour us, he got up and killed it, and there lies the carcase of it. Go down, therefore, and thank him first as our deliverer. You must also try and render him some help, for he appears to be in great anxiety about something or other.”

The *gūrūpakshā* and *gūrūpakshīn* then came down and saw that all that their children said was true. They, therefore, thanked our hero very heartily, and asked him why he looked so dejected and care-worn, and if they could help him in any way. The prince told them everything: how he had come to that land in search of *kambals*; how he killed the *rāṅkhas*; how he packed the *rāṅkhas'* daughter in a box and tied it to the chain of the ship in which he came; how the chain was drawn up, and he was left behind without any chance of his ever getting back to his parents, which thought caused him the greatest pain and anxiety.

When the *gūrūpakshā* and *gūrūpakshīn* heard his story they said to him :— “ Is this all that you are anxious about? Order us and we will bear you in a short time to your home in safety. But before you go, take a little present from us. We will each give you a feather. When you wear the feather of the *gūrūpakshā* in your turban, at any age, you will look like a person a thousand years old; again, when you wear that of the *gūrūpakshīn*, you will look like a lad of twelve years. Now tell us where you wish to go.”

Upon this our hero took heart at the opportunity offered him of once more going to see his parents, and told them where he wished to be carried. The *gūrūpakshā* and *gūrūpakshīn* then both joined their wings and thus made a fine seat, and having seated the prince thereon, bore him into the air, and in a few moments put him down near the fisherman's house, and went away, after again thanking him for rescuing their children's life, and each of them gave him a feather.

The fisherman and his wife, who were nearly blind from the effects of crying day and night for the supposed loss of their child, were taken by surprise, as they heard the prince's voice suddenly fall on their ears, calling out to them as father and mother. They were now very glad to see him back, and asked him where he had been and what he had been doing for so long. He told them everything from the moment he had left them to the time of speaking. They listened, with amazement, to the exploits of their son, and were proud of him. Now that their son was again with them safe, they shook off their cares and anxieties, and, recovering slowly, regained their strength. Thus they were again themselves in a short time.

A few months after this, there happened to be a great festival, and every one was supposed to eat and drink merrily for the day. The old fisherman called the prince, and, handing him some money, told him to go to the *bāzār* and buy some meat and vegetables and fruit, and other nice things for dinner. The prince at once obeyed. Going to the *bāzār*, he bought what was necessary, and, hiring a cooly, sent it to his house, while he himself kept roaming about the place, as he had not been there since he had left in search of the *kambals*, diverting himself with sweets and fruits. Rambling from one place to another, he happened to come to where the palace of the king was located. Just then he remembered the feathers given to him by the *gūrūpakshā* and *gūrūpakshīn*, and of their virtue. So wishing to amuse himself by passing off for an old man, he wore in his turban the feather of the *gūrūpakshā*, when, at once, he was transformed into an old man of a thousand years!

In this guise he went past the king's palace. The king, who happened to be standing in the balcony of his palace, saw him, and thought to himself :

"How old that man looks ! Surely, he must have seen many countries, and must be acquainted with many stories. It will certainly be worth while to hear some tale or other from him."

Thus thinking, he called him in, addressing him as *ájjá* (grand-father), and said : — "*Ájjá*, you look a thousand years old. Won't you oblige me with one of the old tales of which you must be full ?"

But our hero modestly said : — "No, no ; what do I know about old stories ?"

The king then again said : — "Come, come, *ájjá*, who will believe that you are not acquainted with stories ? Do oblige me."

After much begging and coaxing, the supposed old man began : —

"Sire, as I told you, I do not know any old stories, but listen to what little I can tell you. Once upon a time, there lived a king with his queen, whose dominions extended far and wide, and who possessed an immense hoard of treasure, but, to their great grief, they had had no issue, to procure which the queen every day gave away one *súplé* (sieve) full of gold in alms to beggars, hoping that the recipients of the alms would pray and thereby obtain them a son.

"One day she was seated in the balcony with a sieve full of gold for the purpose of distributing among the beggars, when a *gósáñvi*, who happened to come to beg, saw this gold, and asked her what she had in the sieve. The queen told him it was gold, upon which the *gósáñvi* asked her : — 'Is there any one that will eat it ?' And the queen answered in a sorrowful tone : — 'No ; and that is the reason why I am sitting here with this sieve full of gold, hoping that, by distributing it, the receivers of it may pray and obtain a son for me, but to this day it seems that their prayers have not been heard.' The *gósáñvi* then asked her if the king, her husband, was at home, but she said that he had gone out. 'Very well,' said the *gósáñvi*. 'Tell him, when he returns, to come to my *maí* in a certain village, and then I will tell him what to do in order that your desires may be satisfied.' The queen promised to send the king on his return, and the *gósáñvi*, after receiving alms, went away.

"This is the story, O king, I know ; and now let me go."

The king, who suspected that this story was all about himself, was anxious to hear more, and so said to him : — "Go on, *ájjá*, tell me further. It is a very interesting tale."

But the supposed old man pretended to know nothing more. The king, however, begged of him, and urged him to tell more, upon which he continued : —

"Then, Sire, when the king returned in the evening, the queen laid out supper for him, and while he was partaking of it, the queen said : — 'My dear husband, this morning, as I was seated as usual in the balcony with a sieve full of gold to distribute to beggars, a *gósáñvi*, who says his hut is in a certain village, came up and asked me what I had in the sieve, and when I told him it was gold, he asked me if there was any one who would eat it, but I said there was no one, and that was the reason why I distributed it among beggars, in order that, through their prayers at any rate, we may get a son. Upon this he asked me if you were at home, and when I told him you were gone out, he asked me to send you to his *maí* on your return.'

"The king listened to her very attentively, and, when she had finished speaking, said : — 'My dear wife, you are distributing a sieve full of gold every morning, besides which we are performing other charitable acts, and all to no avail. What can a *gósáñvi* tell, and much less do, that our desires may be fulfilled ?' But the queen pressed and begged of him to go, saying : — 'Let us see what he may have to say. Who knows but that he may help us to obtain our wishes.'

"After much entreaty, however, the king consented to go, and, having finished his supper, he set out for the *gōsāñvi's* *maṭ*. When he had reached it, the *gōsāñvi* asked him what he wanted. The king said:— 'Did you not go to the palace this morning and tell my wife to send me over to you when I came home?' 'Yes, my lord,' answered the *gōsāñvi*. 'I will now tell you what to do. Go to a certain place where you will see a tree laden with fruit. Climb up the tree and shake it. Come down and take two of the fruit. Mind you do not take more than two. Eat one yourself and give the other to your wife, the queen; thereby you will obtain your desires.'

"The king went in the direction he was told by the *gōsāñvi*, and saw a large tree which was bent down by the weight of its fruit. He climbed up and shook and shook the tree, till he saw hundreds of the fruit fall on the ground, but when he came down and went to pick up the fruit he found only two. So he climbed again, and again shook the tree for a long while, and he again heard the sound of hundreds of fruit falling, but, as before, when he was picking them up he got only two. The king was astonished at this occurrence, and climbed up in the tree a third time, and shook and shook the tree with all his might for a very long time, till he was tired, and he heard the sound of some thousands of the fruit dropping on the ground. When he came down, the ground under the tree was so covered by the fruit that he could not put his feet down without treading on heaps of them, which made him glad to think that he had at last plenty, but, to his great astonishment, as he proceeded to gather them, all the fruit went up again into the tree, and there remained for him to carry away only two. The king now thought to himself:— 'The *gōsāñvi* told me to take only two of these fruit, but though I wished to take more, and I knocked down so many, I cannot get more than two. There must be some meaning in it. I will, therefore, abide by the instructions of the *gōsāñvi*; or, who knows, if I should take more, they may lose their virtue?'

"He then took the fruit and shewed them to the *gōsāñvi*, who again told him to take them home, and to eat one himself and to give the other to the queen to eat.

"The king, after thanking the *gōsāñvi* for his kind advice, went home with the fruit, and, giving one to his queen, told her to eat it, while he ate the other himself. From that moment the queen became pregnant, and, in due time, she gave birth to a very beautiful boy. This event was the cause of great joy to the old king and queen, and they feasted the palace servants very sumptuously.

"This much, O king, I know; I shall thank you to let me go."

The king, however, could not be persuaded to believe that the old *ājñā* knew only so much, and again prayed and urged him to tell something more, upon which the thousand-year-old man continued:—

"Five days passed after the birth of the child and they celebrated the *pāñchvī*, and on the following day, the sixth day, was the *saffī*. On the day of the *saffī* a fortune-teller was called in to consult about the future of the infant-prince. When the fortune-teller was going away, after consulting the horoscope, the *parāṭhan* of the palace, who was watching outside, stopped her and asked her what would be the future career of the king's son. The fortune-teller, after much reluctance on her part, and much entreaty on the part of the *parāṭhan*, said:— 'It is written in the fortune of the prince that on the twelfth day after his birth the boy will be drowned in the sea!' Thus saying she went away, and the *parāṭhan*, too, did not divulge what he heard from the fortune-teller.

"Eleven days passed after the birth of the prince, and on the twelfth day was to be celebrated the *bārāvi* ceremony. For this purpose they fitted a ship to convey them to a certain temple, to come to which they had to cross a sea. Hundreds of guests were invited to be present at the ceremony, and the king and queen made grand preparations to celebrate the auspicious event of naming the child, with great joy and befitting pomp.

"At the appointed time, the king and the queen, with all their guests, embarked on board the ship, and soon set sail. On the way, the guests vied with each other for the honour of carrying the child, though it was only for a moment. Scarcely one had lifted the child, when a second person asked and took it from him. In another moment a third person came and took up the child, and then a fourth, and a fifth, and so on. When they had sailed for several hours they came to the middle of the sea. The child happened to be in the arms of a woman, who, by accident, let fall the child, and in a moment more the prince was drowned. Hundreds of people dived into the sea after the child, and made a long search, but in vain, and with tears in their eyes and broken hearts the king and the queen returned home with their guests. When they reached their home, the king sentenced the woman, who had so carelessly let fall the child, to a rigorous imprisonment for twelve years.

"Thus far, O king, I know the story, and can't tell what happened afterwards. I am now getting late for my meal, do let me go."

The king, who was now almost certain that the story was about himself and his child, for whom he had not yet left off mourning, was now more anxious to hear further. He made himself sure that an old man of the story-teller's age knew everything.

So he said :— "O *ájá*, come, finish your story. You are only pretending not to know further."

But the supposed old man said :—"No, no; I know no further. I have told you all I knew."

Nothing, however, could convince the king of the ignorance of the old *ájá*, as he called him, and he begged hard of him to continue the story. So at last the old man said :—

"Listen, O king; as it was written in the fate of the king's son, so it came to pass. As soon as the child fell into the sea, he was swallowed by a large *magalmásá*, which was carried by the tide and thrown on dry land in a certain village of the king's dominions. In the morning a fisherman, who lived with his wife, and possessed great wealth, was walking along in pursuit of his vocation, and he happened to see the *magalmásá*. He dragged it to shore, and cut it open, when to his great surprise and confusion he saw a child come out of the belly of the *magalmásá* alive. The fisherman, too, with all his wealth had no children. He, therefore, gladly took up the child in his arms, and, going home, handed him to his wife, who was also very glad, saying :—'Dear wife, God has, at last, given us a child in this miraculous manner.'

"Thus they constituted themselves the prince's foster-parents, and, possessing great wealth, took every possible care, and brought him up with great tenderness. With such care the prince grew up rapidly. When he was only a month old he looked a child of two months; when two months only he appeared as four months old, and so on. He grew strong and beautiful, and was the pride of his foster-parents. He was known in the neighbourhood as the fisherman's son, and the prince, too, always addressed the fisherman and his wife as father and mother.

"When he was about six or seven years old he used to run about and play with the children from the neighbourhood. One day they ran to the shore, and the prince, too, wishing to go with them, asked the foster-parents permission to go, but the fisherman said :—'No, my dear child. Do not go to play near the seabeach. You know how mischievous the children are. Who knows but that some accident or other may befall you? Then, what shall I do? Tell me what you require, and I will get you any toys you may wish for, with which you can play about the house in safety.' The prince, however, in spite of the kind advice of the old man, ran at full speed, and joined his playmates at the seabeach.

"Now it happened that, as the children were playing and running about on the sand, they spied a beautiful *kambal* floating on the waves. Every one of the children attempted to get it,

but with no success. At last our hero said he would bring it, but all of them laughed at his folly, saying:—‘What a silly child you are. Boys bigger than yourself have failed to get it, and you say that you can bring it.’ But the prince said he would bring it, though he was younger than the rest of the children. Upon this they laid a wager, to which the prince consented, and immediately dived headlong into the water, and in a few moments came on the shore triumphantly carrying the *kambal*, and thus won the wager. The prince then carried the *kambal* to his foster-parents, who asked him whence he got it, or whether he had come by it through stealing. The prince told them how, as he and other children were playing on the shore, they spied it floating on the water, and how, when all the children had failed, they laid a wager for it, upon which he dived into the sea and came out safely with the *kambal*.

“Now, in that country *kambals* were so rare, that even kings could seldom get them. The fisherman thought to himself:—‘This is a very beautiful *kambal*, but of what use can it be to a poor man like me? I will go and present it to the king.’

“So one day he took the *kambal*, and, going to the palace, made a present of it to the king. The king was certainly very much pleased with it, and asked the fisherman whence he had obtained it. The fisherman told him how, while his son and other children were playing on the seabeach, they saw it floating on the sea, and how, when all the children had failed in their attempts to get at it, his son succeeded in bringing it out. The king accepted the *kambal* at the hands of the fisherman with thanks, and rewarding him handsomely, dismissed him. Afterwards the king took the *kambal* and hung it on to his bed, but a maid-servant, who chanced to come into the room at the time, praised the *kambal* for its beauty, but said that if there two more hung up, then it would really lend beauty to the bed, and not otherwise. The king, thereupon, sent for the fisherman, and told him to order his son to fetch him two other *kambals*. The fisherman protested against the idea, saying:—‘My lord, it was by sheer chance that my son got that *kambal*, and it is simply impossible to get any more.’ The king, however, would not be persuaded of the impossibility of getting more *kambals*, and told the fisherman that if his son failed to bring him two more *kambals* he would forfeit his head.

“Such, my lord, was the cruelty of the king. The poor fisherman went away downhearted, thinking upon the unreasonableness of the king. He went home, and, refusing to take any food or drink, took to his bed. Now, the love of the fisherman for the prince was so great that though he was now a lad of about eight years, he used to feed him like a child. That evening, therefore, the prince missed him at supper, and asked his foster-mother why his father did not come and eat with him. She said she was unaware of the reason why he did not take supper, but, perhaps, he was unwell. The prince, however, was not satisfied with the answer of his foster-mother. So he went and asked the old man why he lay in bed, and why he did not join him at supper; but the old man said:—‘Go, my child, and take your supper. I do not want any.’ ‘But, father,’ said the prince, ‘you fed me every day, and why don’t you do so to-day? What is the matter with you? What misfortune has befallen you that you look so downcast, and won’t touch your food? Tell me, father, all about your cares and anxieties.’ The old man, thereupon, much pleased with the kind words of the prince, said:—‘My dear child, the *kambal* which you found in the sea, and which I presented to the king, is the cause of misfortune to me. The king took the *kambal* and hung it upon his bed, but a maid-servant, who chanced to come into the room, said that the *kambal*, no doubt, looked very beautiful in itself, but that, to impart beauty to the bed, there were required two more. The king, therefore, wants you to fetch him two more *kambals*. I tried hard to persuade him that it was impossible to get any more *kambals*, but in vain, for he will not convince himself of the impossibility, and says that, if you fail to carry out his orders, you run the risk of forfeiting your head. We have had no children, and God gave you to us in a miraculous manner in our old age, but this cruel king wants to deprive us of you. This, my child, is the cause of my grief, and I will rather starve myself to death, than see you snatched away from me. Go, my dear boy, and take your supper,

and do not think about me.' Thus said the fisherman, and heaved a deep sigh, and shed tears in profusion.

"Upon this the prince said:—'Is this all that has caused you so much anxiety? Go and tell the king to-morrow that I promise to fetch him the *kambals*. He must, for that purpose, provide me with a ship fitted out with servants and provisions to last for several months, and also an iron chain many yards long. Then I will go and bring him the *kambals*. In the meanwhile, father, calm your fears, and get up and take your supper.'

"At these words the fisherman took courage, and, getting up, took his supper. The following morning he went to the palace and told the king that his son had offered to fetch him *kambals*, provided the king supplied him with a ship and everything else requisite for a long voyage, with provisions to last for several months, and also an iron chain several yards long. The king agreed to the conditions, and ordered a ship to be built. He engaged numerous workmen, and a job, that would take some months, was finished in about a fortnight. The ship was then manned by a number of *khaldists* and other servants, and the king did not forget to provide also a long iron chain. Provisions were also stored in the ship that would last, not for months, but for years.

"Everything was now ready, and the prince, taking a tender leave of his foster-parents, embarked on board the ship, and set sail. They went on and on for many days. When they had reached the middle of the sea, they cast anchor. The prince now hooked the iron chain to the side of the ship, and said to the *khaldists*:—'I am now going into the sea. Keep hold of the chain till you feel extra weight on it, when you must pull it up, and return home.' Thus saying, the prince descended along the chain, and disappeared under the waters.

"Did you hear, O king? Such was the cruelty of the monarch, that for the sake of two *kambals*, he was determined even to deprive the poor fisherman of a son, whom he had obtained so miraculously. Here ends my story, O king, and now let me go."

The king listened with wrapt attention, for he had now not the least particle of doubt that the story was his own. At the same time it gladdened him to find that his son was miraculously saved and was living. He wished to know more about his son, and would not believe the supposed old man that that was the end of his story.

So he begged of him to tell the whole story, saying:—"O *djyd*, this cannot be the end of the story; do tell me the whole of it. An old man of your age must know more."

And thus he kept pressing him and begging of him to finish the story. Thereupon the supposed old man continued, saying:—

"After the prince had disappeared under the waters, he walked on and on, and came upon a beautiful country, where he saw large gardens full of fruit-trees of all sorts bent down with the weight of their fruit.

"Here he walked for a couple of hours and came upon a large but solitary mansion, furnished in a manner better imagined than described. He entered the mansion, in which he saw a damsel of unparalleled beauty, from whose mouth, as she spoke, fell *kambals*. Our hero asked her who she was and what she was doing there all by herself, for wherever he cast his eyes, outside the mansion, he could see no vestige of human beings. The damsel was at first glad to see him, and she was also enamoured of him for his beauty, but said with a sorrowful tone:—'I am the daughter of a *rúkhhas*, who has gone out in search of his prey, which consists of animals and such like things, and occasionally human beings, should any unluckily fall into his hands. I am certainly very glad to see you, but am still anxious about your safety, for should my father, the *rúkhhas*, see you, he will, without fail, make a meal of you.'

"Then tell me where I can go or conceal myself with safety,' said the prince. The girl then said:—'See, I will transform you into a fly and put you up on the wall, where you must



remain till my father goes out again to-morrow. In the meanwhile you must be hungry; so take some food at my hands and be ready for the transformation before the *rāṅkhas*, my father, comes back, which will not be very long hence.' The prince thanked her for her kindness, and being very hungry did ample justice to the dishes set before him. After this the girl transformed him into a fly and put him up on the wall.

"A little while afterwards the *rāṅkhas* came home after his day's excursion, and, as was his custom, lay down to rest, while his daughter shampooed his body. As he lay there he said to his daughter: — 'My dear girl, I smell the smell of a human being about the place. Are you aware of any one having come or gone this way?' In reply the girl said: — 'What makes you think of human beings being about here? Here I am, alone from one hour of the day to the other. What a silly idea this is of yours?' 'But,' said the *rāṅkhas*, 'I do smell the smell of a human being; otherwise I shouldn't have said so.' The girl, however, said that she had seen no human being anywhere, and was, therefore, unaware of it. The *rāṅkhas* was now quieted, and fell fast asleep.

"On the next day when the *rāṅkhas* went, as usual, in search of prey, his daughter transformed the fly on the wall into its original shape, and there stood the prince before her. She then prepared some food, of which they partook together, and conversed with each other freely during the whole day. At the close of the day, when it was near the time for the *rāṅkhas* to return, the girl again transformed him into a fly and stuck him up on the wall. Thus matters continued for several days.

"One day the prince told the girl to ask her father, the *rāṅkhas*, in what lay his life. Accordingly, in the evening, when the *rāṅkhas* returned, and she was shampooing him, she said: — 'Father, tell me in what lies your life.' The *rāṅkhas* replied: — 'Why are you so anxious about knowing in what my life lies?' 'Father,' said she, 'if I am not to be anxious about your life, who should be? Every day you go in quest of food, which consists generally of animals. Should any accident occur to you, how could I know it, and what shall I do in the event of your death?' But the *rāṅkhas* replied: — 'Cast off your fears and anxieties, for there is no likelihood of my ever dying. However, to calm your fears, I may tell you as regards my life, — you know the three bab-trees standing near our house. Should any person, with one stroke, cut down one of the trees, I shall get an attack of strong fever; and if he succeeds in cutting the other two trees, also with one stroke, then shall I die. So long, therefore, as the trees are safe and intact, I, too, am safe. You see, therefore, you have no cause for anxiety about my life.' He then went into sound sleep.

"The following day when the *rāṅkhas* had gone out, the girl, after transforming the prince, told him everything she heard from her father concerning his life. The prince now looked about and saw the sword of the *rāṅkhas* hanging on the wall. He took it down, and, after sharpening it, went where the three bab-trees stood. He first cut down, with one stroke, one of the trees. As soon as the tree was cut down a strong fever came on the *rāṅkhas*, who now retraced his steps homewards, but before he could reach it, our hero, using all his strength, cut down the other two trees also with one stroke of the sword, and with the fall of the bab-trees the *rāṅkhas* fell down dead.

"The prince then lived with the damsel for several days, during which he gathered plenty of the *kambals*, which dropped from her mouth every time she spoke. At last he got tired of the life in the subterraneous abode, and thought to himself that he had absented himself for rather a long time from his home and foster-parents, who must be growing anxious about him. So he determined to quit the place at the earliest opportunity, taking with him the *kambals*, which he intended presenting to the king. So he one day told the girl of his intention. The girl, however, said: — 'You have killed my father, and now wish to go away, leaving me alone! What can I do here all by myself? Under whose protection shall I live? Take me with you, and we will be husband and wife, and live together happily.'

"The prince consented to take her with him and to marry her, but the difficulty was how to carry her to his house. He then hit upon the following plan. He put her into a box and carried her to where the ship was waiting. He then tied the box to the chain, but misfortune of misfortunes! as soon as the *khaldsis* felt the weight of the box, they pulled the chain up, as instructed, and our prince, to his confusion and distress, was left behind, with little or no chance of his ever seeing his home and parents, who, he thought, must now die of grief.

"He now retraced his steps, and wandered about in the gardens, subsisting on the various fruits, which the gardens yielded in abundance. He lived in this way for many days. One day he felt himself quite fatigued; so he laid down to rest under a *pimpal*-tree.

"Now it happened that two birds, a male and a female, called *gūrīpakshā* and *gūrīpakshīn*, had made their nest in that tree, and were in the habit of breeding there, but to their great sorrow, some wild animal or bird used to come and eat up their young ones. On the day that the prince came under the tree the *gūrīpakshīn* gave birth to two little ones, after which she and the *gūrīpakshā* went in search of food. In their absence a huge wild bird came and was about to eat up the little ones, when our hero, seeing its cruel intention, rose up to their help, and killed their enemy. Some time afterwards the *gūrīpakshā* and *gūrīpakshīn* returned, carrying some food in their beaks, and found, for once, their little ones alive, and proceeded to feed them, upon which the young birds said:— 'Before you feed us, tell us if you had other issue besides ourselves, or are we your first-born?' The parent-birds answered:— 'Dear little ones, we had many children born before you, but some cruel bird deprived us of them all. We are certainly astonished to find you alive; and still we cannot say for certain, how long you will be spared to us.' Upon this the young ones said:— 'We thought as much. We did see some huge bird falling upon us, and had it not been for that lad there under the tree, we, too, should have been lost to you. As soon as he saw the cruel bird trying to make a meal of us, he got up and killed it, and there lies its carcase. Go down, therefore, and first of all thank him as our deliverer. You must also try and render him any assistance that may be within your power, for he appears to be in great anxiety about something or other.'

"When the *gūrīpakshā* and *gūrīpakshīn* heard these words, they flew down immediately, and found that what their children told them was only too true. They, therefore, thanked the prince with all their heart, and then asked him what was his trouble, that he looked so dejected and care-worn, and if they could be of any service to him in any way. The prince then told them everything: how he had come to that land in search of *kambals*; how he killed the *rānkhas*; how he packed the *rānkhas'* daughter in a box and tied it to the chain of the ship in which he came; how the chain with the box was hauled up; and how he was left behind with little or no chance of his ever getting back to his parents, which thought caused him the greatest pain and anxiety. Upon this the *gūrīpakshā* and *gūrīpakshīn* said to him:— 'Is this all you are so anxious about? Order us and we will bear you in a short time to your home in safety. But before you go, take a little present from us. We will each give you a feather. When you wear the feather of the *gūrīpakshā* in your turban, at any age, you will look like a person a thousand years old; again, when you wear the feather of the *gūrīpakshīn*, you will look like a lad of twelve years. Now tell us where you wish to go.'

"Upon this the prince took heart at the opportunity offered him of once more seeing his parents, and told them where he wished to be carried. The *gūrīpakshā* and *gūrīpakshīn* then joined their wings together, and thus made a fine seat, and having seated the prince thereon, bore him in the air, and in a few moments more put him down near the fisherman's house, and went away after again thanking him for rescuing their children, and each of them gave him a feather.

"The fisherman and his wife, who were nearly blind from the effects of crying day and night at the loss of their supposed child, were taken by surprise, as they suddenly heard the prince's voice calling to them as father and mother. They were, of course, very glad to see

him, and asked him where he had been so long and what he had been doing. He thereupon related to them his adventures, from the moment he took leave of them to depart in search of *kambals* to the moment of speaking. Now that their son was back, they slowly recovered their sight as well as health, and were again themselves.

"And, here, O king, ends the story. And, now that you have heard the whole of it, do let me go."

Just then the king happened to look behind him, when, at once, our hero removed the feather of the *gúrúpakshá* from his turban, and replaced it by that of the *gúrúpakshín*, when lo! he appeared like a child of twelve years. When the king again turned towards him, he recognised in him his son, and folded him in his arms, saying:—"You are my son, my long lost son." The *ránkhas'* daughter, too, who was close by, also made sure that this was no other than the prince, to whom she promised to be a wife, and she too rushed into his arms, and said:—

"This is my husband, on whose account I had made a vow of twelve years."

The prince, however, said:—"No, no, I am the fisherman's son. They brought me up; I am not your son. Let me go to my parents; they must be waiting for me." But the king would on no account let him go, for he was more than sure that he was no other than his son, whose story he had just heard from his own mouth. The king then sent a palanquin to fetch the fisherman and his wife to the palace, and as a reward for their kindness in nursing and bringing up the prince, they were asked to live in the palace. The fisherman and his wife could not but accept the good offer of the king, and lived with the king and their foster-child very happily to the end of their lives. The prince was shortly afterwards married to the damsel of the subterraneous abode, and on this auspicious occasion the king feasted not only his relatives, but all his subjects for several days. The king now being very old preferred a more quiet life; so he made over the reins of government to his son, the hero of our tale, who ruled the vast kingdom with wisdom, dealing justice to all, making the welfare of his subjects his own, loved and respected by every one.<sup>12</sup>

### FOLKLORE OF THE SGAW-KARENS.

TRANSLATED BY B. HOUGHTON, M.R.A.S., FROM THE PAPERS OF SAYA KYAW ZAN  
IN THE 'SA-TU-WAW.<sup>1</sup>

#### I.—How the Karen was the Eldest Son of God.

Here is written what our elders relate of the mighty things that happened in the beginning of time, in order that those who come after may hear, and hearing, understand.

See and consider these things carefully, O ye who come after! May you estimate properly how these matters happened. O fellow tribesmen, do not slumber nor sleep!

What the people of the world say is as follows:—There were three brothron and their father was God<sup>2</sup> (Ywá). And the eldest of these three was the Karen, and the second

<sup>12</sup> [Is it not possible that the *ránkhasa* is merely the meat-eating aboriginal, as distinguished from the vegetarian invader of an ancient India?—Ep.]

<sup>1</sup> A Sgaw-Karen periodical published monthly in Rangoon at the American Baptist Mission Press.

<sup>2</sup> Ywá. This word is used by the Missionaries to translate "God" in the Bible, and it is the word used for the deity in the curious old Karen semi-Christian traditions. My impression is that the Karens, when in high Asia, were converted by the Nestorian Missionaries, and, after the expulsion of these, have retained in a mutilated form the teachings they received from them, in addition to the old fairy-worship, which they had before their probably merely partial conversion to Christianity. If this is so, it is possible that Ywá is merely a corruption of the Hebrew *Yahveh* = *Jehovah* in our version. I hope to produce evidence in support of this theory hereafter.

The present folklore, though not older than the irruption of the Karens into Lower Burma, has, excepting one obvious interpolation (to be noted hereafter), nothing to do with Christianity.

[I am glad to see Mr. Houghton take this view, which is that I have always maintained, and it is in accord with the recent tracing back of the once supposed indigenous "Great Spirit" of the North American Indians to the teachings of 17th Century Roman Catholic Missionaries.—Ed.]

was the Burman, whilst the youngest was the 'Kulā.'<sup>3</sup> The Karen grew up the biggest, but, if there was any work to do or journey to make, he did not like to do it. The younger brethren did the work and the elder one oppressed them beyond measure.

After a long time the younger brethren could not endure this oppression any longer, and they went away, one to one place and one to another. They could not remain together. But their father, God, thought to himself: "Cannot my children live together? I will remove a little way, and instruct them, and they will live together."

## II.—How the Karens procured liquor.

Now there was a good piece of level ground near, and God made the Karen cut a clearing there, and said to him, "Clear this ground thoroughly and well, and your father will plant it nicely with wheat."

And God thought: "If I instruct my children, they will certainly again live together."

The Karen took his *dā*<sup>4</sup> and axe and went at once to the level spot. And he saw that there were very many big trees (to cut), and a fit of laziness came over him, and, seeing some pleasant shade, he put down his *dā* and axe, and slept comfortably.

And one big tree was conspicuous amongst the others, but it was swollen in the middle and there was a hollow in it, in which was water. The latter, being visible, was drunk by various small birds, and those who drank it, becoming exceedingly excited and noisy, fell headlong on to the ground. But some fought and pecked each other on the tree. The excitement was entirely causeless. However, the Karen, having awaked from his sleep, looked and saw the great excitement of the birds, and said, "How is this?"

He slept no longer and went quickly to look. He climbed up the tree and saw the water that was in the hollow, and it was transparent and pure and good in his eyes. And the Karen touched it with his hands, and smelt it and tasted it. However, the Karen, not being yet stupefied, took up some more in the hollow of his hand and drank it, saying, "It is very sweet to my taste," and, having taken up and drank some more, he became aware that he was getting drunk! His heart and mind became different, and he became very brave and fierce. He descended quickly to the bottom of the tree. He became very brave until he became stupefied, after which, recovering his senses, he took up his *dā* and axe and returned home. He then went to drink of the water of that tree every day. O friends! Thus have our elders related how the Karens first drank intoxicating liquors!

A long time then elapsed and the Lord God, his father, asked the Karen if he had finished cultivating the piece of flat ground that he had sent him to do. And the Karen replied: "Let my father, God, have patience with me. I will work until it is finished, and will then inform my father."

But though the Karen had thus replied, in his inmost heart he did not wish at all to do his father's business. And if his father had sent him to go and do any work whatever, he had no wish for it. He had become lazy from getting drunk from the water in the tree, and did not want to do any work. However, his father said, "This son of mine is of no use at all."

And there was an orphan living with God. And God ordered him to cut down that tree, telling him to go to it by night.

And the orphan replied, "But my father, by night I cannot see, and I cannot cut at all."

And God answered, "You shall most certainly go."

Whereupon the orphan said, "I will go, but I cannot see, as it will be night."

And God said, "Come close to me."

<sup>3</sup> Burmese word = Barbarian or Foreigner.

<sup>4</sup> The universal knife of Burma.

And when the orphan did so, God passed the palm of his hand over the orphan's face, so that he saw as well in the night time as by day. And God instructed him to go to the level ground and look for a tree, which was bigger than the others, and to split and fell it. As soon as the orphan had cut the tree and it cracked, ready to fall, he was to run away quickly and save himself; because, if the lazy man caught him, he would be killed. And the orphan went during the night and cut that tree, so that at dawn it broke and fell. The orphan put down his axe quickly, clenched his fists and made his escape at once. But the great tree cracked, and the entire trunk split and crashed down, all the water being spilt (on the ground). When the Karen heard the noise his mind was uneasy, as he considered the crash must be that of his big tree. With an evil mind he ran quickly at once to it, and finding the liquor evaporating, he said, "If I see the man who has felled this big tree of mine, I will kill him off hand."

At this time, then, the Karen got no liquor, and was ill at ease, and he went about inquiring for some from this man and that, but no one could tell him (where to get it.) However, on his inquiring of Satan,<sup>5</sup> the latter asked him in reply: — "O Karen, what is it you are seeking?"

The Karen replied: — "O Satan, the sap of the tree that I used to drink was pure and clear, but now there is nothing for me to drink. Have you ever chanced to drink from such a tree?"

Satan asked, "What happens if one drinks such sap?"

The Karen answered, "O Satan, if one drinks that water, one becomes exceedingly fierce and strong."

Satan immediately got up and going to the liquor jar, filled a cup with liquor and gave it to the Karen to drink. After the latter had drunk, he addressed Satan and asked him whence he had procured it.

Satan replied, "O Karen, we know where to make that liquor."

The Karen said, "Please tell me exactly how."

Satan replied, "It is made as follows. Steep some unboiled rice in some water for a short time, and then take it again out of the pot, and pound it up with yeast powder, press it down with a lever and put it aside for seven days; then boil some rice and mix it with it. After letting it settle in water for three days you get a clear liquid, which is the one (you have drunk)."

And the Karen did carefully as Satan had instructed him, and brewed some liquor. The Karen drank it and said, "This is indeed the liquor."

He told Satan: "You have been kind to me and I will not forget you. My death I will die with you and my life I will live with you."<sup>6</sup>

Then his father, God, knew that his son was friendly with Satan, and, being grieved, he abandoned again the place where he had been staying.

So God, from dislike at the Karen drinking liquor, left him.

### III.—How the Kulás procured souls.

And the Lord God said, "These, my children, are no longer of any use to me. I will return and go to another country. I will get each of my children to come and accompany me on the way."

And God arose, and going to the Karen said to him, "My child, come and accompany your father on his way."

<sup>5</sup> This is obviously an interpolation by the worthy Sayá, the object being to father the introduction of drinking liquor on this personage, who is unknown in Karen tradition. Doubtless in the original story it must have been some other personage.

<sup>6</sup> *ka gi-ú-dá-ná da ná; dá má dá ya ka má-kú dá ná lan*

Now the Karen was fast asleep by the side of a liquor jar. After God had called him many times, he partially woke up and said, "I cannot go with you. Return in my old sow's trough. I have neither boat nor paddle, only this trough. Do you please go in it, my father, and he dragged the trough down to the water."

God then went and called the Burman. The latter replied, "How can I possibly go with you? Please go and call my elder brother, the Karen."

God replied, "Your elder brother also is not able to go. He only gave me a pig's trough."

The Burman replied, "You could only get the pig's trough, I will give you my paddle, to paddle it with."

So God went to the Kulā and said to him, "My nephew,<sup>1</sup> please come and accompany your father."

The Kulā replied, "My father, have nothing in which to come and accompany you."

God replied, "You *can* come. The Karen has given me his pig's trough and the Burman his paddle. Come along with your father."

The Kulā got up quickly and followed behind God to the sea. There God grasped the paddle and got into the trough, whereupon the trough became a great ship and the paddle became its masts and sails. Then the ship started forthwith and God came to his own country.

#### IV.—How the writing of the Karens came to them.

God wrote Karen writing on a piece of leather, Burmese writing on a palm-leaf, and the Kulā's (Foreigner's) writing on a piece of cloth.

And God commanded the Kulā and said to him:—"You, my nephew, have indeed approached near to your Lord. Your father has written for you writing on cloth. But the Karen's writing is on leather, and the Burman's on a palm-leaf. Do you without fail learn your writing carefully until you understand it. Take back also the writing for the Karen and the Burman, and instruct them to learn carefully the writings, which their father has sent them."

And the Kulā answered, "O Lord God, my father, I will do faithfully what you have commanded me."

Then he asked, "How shall I return?"

God replied, "Go into the sow's trough again and remain there. Your father will send you away."

The Kulā went into the trough again and returned quickly. He came first to the Karen, and producing the leather scroll, gave it to him at once.

And he said to the Karen, "Our father, God, has commanded me to tell you to learn your writing carefully. Also please take back your old sow's trough." And the Karen went near to the sea, and seeing that the trough was not as before, said to the Kulā, "My youngest brother, the trough is not as before. Your elder brother no longer cares for it. If you care for it, take it back with you."

The Kulā turned and went back to the Burman. He produced the palm-leaf with the Burmese writing on it and giving it to the Burman, commanded him, saying, "Our father has directed that you must certainly learn your writing, which is on this palm-leaf. Take back also your paddle."

<sup>1</sup> Pō-dā. Observe the altered form of address.



And the Burman replied to the Kulā, "You will have to paddle the trough you are in with this paddle. Take it back with you."

The Kulā went back forthwith, and, coming to his house, he arranged suitably the masts and sails of a big ship. And as the Lord God, his father, had commanded him, he studied and learnt his writing thoroughly.

And the Kulās increased in all that is good, and right, and fair to look upon.

*V.—How the Writing of the Karens was lost.*

The Karen's country was very pleasant and fair, and if difficulties of any kind whatsoever, or disease, or anything else, came to him, he took medicine, but did not do anything else. And the Karens increased and became very numerous. However, the Burmans did as the Kulā had told them, but not so the Karens. For, although the writing, which the Kulā brought, had reached them, they took no heed of it at all, but put it on a tree-stump, and went on clearing the weeds (in their clearings), nor did they take it away when the rain came and wetted it. At eventide they took the writing, and, returning home, put it on the shelf over the hearth. And as the rice was cooked and chillies were pounded and food stirred up, many times the leathern scroll fell on to the hearth.

And after many goings to and fro, the fowls came up and scratched in the hearth, so that the leathern scroll fell down under the hut. Now the Karens were not of a mind to look after things, and they forgot about the scroll. They did not care about the scroll in the least, and saying, "We work hard and we eat. If we learn writing we shall only bother ourselves. Eating good food and drinking good liquor always suits us," they let the matter drop.

Now the Karen's old sow was under the hut and grubbed up (the ground) diligently all day long, and it grubbed about the scroll, so that it was utterly lost.

Thus the Karens never saw their writing again.

*VI.—How Charcoal was first rubbed on yokes.*

After a long long time the homes of the Karens became bad, and their food was bad, and even their wise men did not know how to make anything. If any forest was to be cleared, they had to go and ask the Burman for his *dā* and axe, and if they wished to cook any food they had to ask the Burman for a pot. And behold, the Burman and the Kulā were happy and became great. There were wise men with them and they multiplied exceedingly. But the Karens were without implements and know not how to forge them, or how to make pots, and had to ask the Burman for everything.

However, they remembered the former times somewhat, and, resolving to turn over a new leaf, they consulted one with another, but were unable to devise anything. They said to each other, "We must instruct ourselves anew from the writing."

They asked one another for it, and at last some said, "We were weeding, when the Kulās brought us the writing and we put it on the stump of a tree. When the rain came it got wet, and we put it on the drying shelf (over the fire,) and as we were continually pounding and scraping the food for cooking, it was shaken off and fell on to the earth. We neglected to take it up again, so when the fowls came and scratched, the writing was scratched away and fell under the hut. Then the pig came and grubbed it about, and it was utterly lost."

However, some said, "The fowl's feet when they were scratching must have trodden on and knocked against some charcoal. Let us, therefore, take the charcoal and rub it on our yokes. We will cast lots, and when they are favorable, we will unite again."

The Karens did in this manner, and so amongst all people they are distinguished as those who rub charcoal on their yokes!

## FOLKTALES OF HINDUSTAN.

BY WILLIAM CROOKE, C.S.

No. 6. — *Princess Fireflower*.<sup>1</sup>

Once upon a time there was a Rājā who had two sons, the elder of whom was married, while the younger was a bachelor. The younger prince used to come for his food to the house of his elder brother, but one day, when he asked for something to eat very early in the morning, his sister-in-law tauntingly said to him :—

"How can I get up to cook for you? If you want your breakfast so early, you had better marry the Princess Fireflower,<sup>2</sup> and she can do your cooking for you."

"Well! I will find Princess Fireflower," said he. And off he went on his travels in search of her.

On he went the whole day and in the evening reached the Brindaban Khakharapur<sup>3</sup> forest. There he found a faqir, who used to sleep for twelve years at a time and remain awake again for twelve whole years. When the Prince saw the faqir asleep, he began to fan him, so that he soon awoke and said :—

"Son! Thou hast done me good service. Ask now the boon that thou most desirest."

"Father!"<sup>4</sup> replied the Prince, "if thou wishest to do me a service, give me Princess Fireflower in search of whom I have come hither."

"My son," he answered, "ask any boon but this."

"Nay," said the Prince, "through your kindness I want naught else but her. Paramāsar has given me all else I lack."

The faqir meditated for some time and said :—

"Well! If you long so for Princess Fireflower, I will tell you how you can win her. But mind my words, and if you disobey me it will be your ruin. I am going to turn you into a parrot.<sup>5</sup> Then fly to the island where Princess Fireflower lives, which is across the seven oceans.<sup>6</sup> This island is guarded by demons (*dēḍ*) and you can escape them only by watching when they are engaged in playing bull (*gēḍ khēlītā haiṇ*). When you reach the island pluck a flower and fly away with it in your beak. If the demons call you, do not look back. Otherwise ruin will befall you."

So saying the faqir transformed the Prince into a parrot, and he flew across the seven oceans to the island of Princess Fireflower. Arriving there, he plucked the flower and was carrying it off in his beak, when the demons called out to him :—

"You thief! Come back and pluck one flower more. We will not hurt you."

Hearing this he turned a little back and was at once burnt to ashes.

Meanwhile the faqir was awaiting his return, and when he did not return in two days, he knew that disaster had befallen the Prince. He went in search of him, and when he reached the place he found only one of the tail feathers of the parrot, which had escaped the burning.

<sup>1</sup> A tale told by Chhabināth Muhtā, a Māijhi, one of the Dravidian races, resident of Jārōkhār, Dudhi, Mirzāpur District, recorded by Pundit Rāngharib Chaubā. The number of the last tale of this series, published at p. 75 ff., should have been No. 5 and not No. 4 as printed.

<sup>2</sup> Aṅgārkalī Rānī, the title of the princess means "the flower of blazing charcoal."

<sup>3</sup> Brindaban is of course in the Mathurā District—where Khakharapur is I do not know. It is not given in Mr. Growns's list of village names in Tahsil Mathurā. Possibly it is merely an imaginary name.

<sup>4</sup> The word used is *Bābā*, a common way of addressing faqirs.

<sup>5</sup> For many instances of similar metamorphosis see Temple, *Wideawake Stories*, 420 sqq. : Tawney, *Kathā Sarit Sāgar*, II. 215, &c.

<sup>6</sup> The *sāt samundar*, or seven oceans, constantly appear in Indian folktales, see Temple, *loc. cit.* 432.

<sup>7</sup> For the "looking back" taboo, see Grimm, *Household Tales*, II. 400 : Miss Stokes, *Indian Fairy Tales*, 282-3, and the legends of Orpheus and Eurydice and Lot's Wife.

Over this he breathed his spells (*mantra*), and bringing the Prince to life again, returned with him to his hut. When they arrived there he said :—

"Ask me for another boon. This quest of yours is too dangerous."

The Prince replied :—

"Bābā! as I said before, through your kindness I lack nothing but the Princess Fireflower. Only grant me that I may find her."

"Well!" answered the *faqīr*, "if you will not heed my advice, go again to the island in the form of a crow and pluck another flower. But, take care, look not back a second time, or you will be turned to ashes and then I am helpless to serve you."

The Prince promised to obey, and in the form of a crow flew again to the island, and on reaching there, plucked a flower which he took in his beak and flew back towards the *faqīr's* hut. The guardian demons tried in vain to induce him to look back, but he would not, and came back safe to the *faqīr*.

The demons followed close behind and, standing at the door, called out :—

"Bābā! a thief has robbed us and entered your hut. Restore him to us at once."

Meanwhile the *faqīr* turned the Prince into a cat, and called out to the demons :—

"Come and look. There is no one here but my cat and myself. If you do not trust me, you can come in and search for yourselves."

The demons came in and looked everywhere, but when they found no one there, except the *faqīr* and the cat, they returned home. When they had gone, the *faqīr* restored the Prince again to the form of a man, and gave the prince a little red-lead box (*simlārān*) and said :—  
"Take care not to open it till you reach your home."

The Prince started for home with the box, but when he reached close to his father's city he began to think :—

"Perhaps the *faqīr* has cheated me : and my sister-in-law will laugh at me again."

So he opened the box, and immediately a lovely girl, twelve years old,<sup>8</sup> came out, and so beautiful was she that the sun lost its brightness. The Prince made her sit down and was going to a well close by to draw water. She said :—"Where are you going?"

He answered :—"I am going to draw water for you and for me."

She answered :—"Do not bring water for me. If you do, I shall fall into Pātāla. It is my task to serve you, not for you to serve me."

So she went to the well to draw water : and it so happened that at that very time the handmaid of the Rājā came too to draw water. When she saw Princess Fireflower, she said :—

"Who are you and where are you going?"

The Princess answered :—"I am Princess Fireflower, and the Rājā's son has brought me hither."

The handmaid said :—"Let us change our clothes and see which is the lovelier."

The Princess agreed and made over her dress and ornaments to the handmaid : and when she went to the edge of the well to draw water, the handmaid pushed her in.<sup>9</sup> She then filled a vessel of water and took it to the prince who said :—

"How black you have grown by walking in the sun!"

He drank the water from her hand, and, believing her to be Princess Fireflower, told her to wait there while he went to the palace.

<sup>8</sup> The Oriental equivalent of our "sweet seventeen."

<sup>9</sup> The analogy to Grimm's charming story of the "Goose Girl," No. 69 of the *Household Tales* is obvious.

When his sister-in-law saw him, she said :—

"Well! have you found Fireflower Princess?"

"She is at the well," he answered.

So he took a retinue and brought her home, and lived with her as his wife.

But a month after, a blaze, like that of a lamp, appeared over the well, and all who saw it were astonished; but whenever they went near the well the light was quenched. By-and-by this news reached the ear of the Rājā, and he sent the Prince to see what had happened.

At break of day the Prince went to the well, and saw the place ablaze with light. So he threw himself into the water, and found there a flower bud, which he tied in his handkerchief and brought home. For many a day he kept the handkerchief carefully by him, but one day he happened to drop it in the courtyard, and his son, who had meanwhile been born of the handmaid, saw it and took it to his mother. She found the bud tied up inside, and threw it on the dunghill behind the palace.

In one night it grew into a large mango tree, and next morning the false queen saw it and fell ill of fright.

Her mother-in-law asked :— "What ails you?"

"I have fallen ill," said she, "since I have seen this mango tree. Have it cut down and I will soon recover."<sup>10</sup>

Her mother-in-law told this to the old Rājā, and he sent for labourers to cut down the tree. The Prince went to his father and said :—

"To cut down a green mango tree is a sin. Let me remove it elsewhere, and the princess will not see the cause of her illness and recover."

"Be it so," said the Rājā.

So the Prince removed the tree to his own orchard and said to his gardener :—

"When this tree fruits, let no one touch it but myself."

By-and-by the tree blossomed and bore fruit, and one of them fell on the ground. This the gardener's wife picked up and laid on a shelf to keep till the Prince should come. Meanwhile she went to buy grain and her cat knocked down the mango, and the moment it dropped, a lovely girl twelve years old stepped out of it.

When the gardener's wife returned and saw her, she was afraid, and said to the girl :—

"Stay here, but never leave the house even for a moment."

But one day she ventured into the courtyard, and the handmaid of the false queen saw her and told her mistress. The queen called the keeper of the elephants, and said :—

"Go to the gardener's house and crush the girl you will find there to dust under your elephant's feet."

When the keeper of the elephants went to kill the girl, she brought out a great club and beat them and routed all the Rājā's elephants.

Then the queen fell ill again and her mother-in-law asked her what ailed her.

"If the heart of the gardener's daughter be not brought to me I shall die," she said.

The Rājā sent for the gardener and his wife and ordered them to bring out their daughter.

"We have had neither chick nor child all the days we tended Your Majesty's garden. How can we give our daughter when we have none?" they answered. But the Rājā did not

<sup>10</sup> So the mother is changed into a tree in the "Wonderful Birch," Lang, *Red Fairy Book*, 123 sqq.

believe them and had their house searched, and finding the girl delivered her over to the executioner.<sup>11</sup>

They were about to kill her in the forest, when an old Dom said to the others :—

“What is the good of killing such a pretty girl for the sake of a few rupees. Let us spare her life and reach paradise (*svarga*) ; even if we kill her, the Rājā won't give us his *rāj* for our trouble. Let us kill a goat and take its heart to the queen and she will be cured.”<sup>12</sup> The others obeyed his words and spared the life of the girl. When they took the goat's heart to the queen, she recovered at once.

The Princess Fireflower then went on to Brindaban Khakharpur, and there with her hand she struck four blows upon the earth, when a splendid palace appeared and there she lived. She kept several parrots and used to amuse herself by teaching them to say, ‘Rām ! Rām !’<sup>13</sup>

A long time after the old Rājā and his son, the Prince, came into the forest to hunt, and being thirsty came to the palace for water and the Princess entertained them hospitably. At night they slept in the portico, and early in the morning, while they were half-asleep, the parrots began to talk to each other, and they told how the Prince had brought Princess Fireflower, and how the handmaid had cheated him, and became queen, and how the life of the Princess had been saved, and how she had come to the palace.<sup>14</sup>

At this the Rājā and the Prince were much astonished, and going at once to the Princess Fireflower, asked her if all this was true. She began to shed tears and told them the whole story from beginning to end. They brought her home in triumph.

Then the Rājā had a deep pit dug and buried the false queen alive. The Prince and Princess Fireflower lived happily ever after, and the Rājā became a Saṁnyāsi *jaṅgīr* and made over his kingdom to them.

As Paramēsar overruled the fate of Princess Fireflower, so may he do to all of us.<sup>15</sup>

#### FROG-WORSHIP AMONGST THE NEWARS, WITH A NOTE ON THE ETYMOLOGY OF THE WORD ‘NEPAL.’

BY A. L. WADDELL, M.B., M. R. A. S.

In his work on Nēpāl,<sup>1</sup> Dr. (Buchanan-) Hamilton incidentally noted that the Nēwars worship frogs. I have ascertained some interesting details of this worship.

The Nēwars are the aborigines of Nēpāl Proper, that is, of the valley in which the present capital Khātmāndū stands ; and their present tribal name appears to be of territorial origin. The etymology of the word Nēpāl seems to me to be thus accounted for :—The whole of the hill territory of the Gōrkhās is called by the Non-Hinduized hillmen of the Himālayas

<sup>11</sup> The word in the original is Dom, the most degraded caste, who act as executioners.

<sup>12</sup> This, it need hardly be said, is a stock folktale incident.

<sup>13</sup> The common form of invocation and salutation, constantly taught to parrots.

<sup>14</sup> These guardian, friendly parrots appear in many of the tales as *deś-ke machānā* : see *The Wonderful Ring* in Temple's *Wide-awake Stories*, 205.

<sup>15</sup> This is the common refrain of the rustic story teller. [This tale is interesting as to the following points. It exhibits the spread of the belief in the wonder-working “saint” : see *Legends of the Panjāb*, index, s. v. miracle and metamorphosis, for a large number of instances. This wonder-working saint is a counterpart of the wonder-working devil (*bhūta*) of Southern India, as will be seen by comparing the tales about to be published in this *Journal*, under the title of the “Devil-worship of the Panjāb,” with those in the *Legends of the Panjāb*. It also exhibits the wide-spread idea of the “substituted person” : see indices to *Wide-awake Stories* and *Legends of the Panjāb*, s. v. And it exhibits strongly the anthropomorphic nature of the folk-tale parrot : see *Legends of the Panjāb*, index, s. v. parrot, and especially Vol. I. p. 354, where the parrot is a holy personage versed in the Four Vēdas! For a number of variants of the tale as a whole see remarks on the Egg-hero in *Wide-awake Stories*, p. 309 f.—Ed.]

<sup>1</sup> *An Account of the Kingdom of Nepal, &c.*, by Francis Hamilton, M.D., F.R.S., &c., Edinburgh, 1810.

and the Tibetans **FAL**; and the original name of this section of the **Fal** country, which contained the home of the **Nêwârs**, seems to have been **Nê**, while the people were hence called by the Hindus **Nêwar**, or "Inhabitants of **Nê**." Eastern **Nêpâl**, as well as **Sikkim**, is still called **Nê** by the Lepcha autochthones, and the Lepchas interpret the word as meaning the place of Caves for shelter or residence. **Nê** in most of the cognate tribal dialects of the Indo-Chinese—to whom, I find,<sup>3</sup> both **Nêwârs** and Lepchas belong—means 'residence'; the same root also appears with similar meaning in the Tibeto-Burman group; and in Lamaism<sup>4</sup> it is usually restricted to sacred caves and other sacred spots and shrines. It was very probably used in a similar sense by the pre-Lamaist **Nêwârs**, who were the originators of the so-called Nepalese form of Buddhism, and early gave up the greater portion of their original language for a Sanskritized speech. Some of the **Nêwârs** are still Buddhists under the title of **Baadhamaṅgis** or followers of the Buddhist path, but the vast majority, as is well-known, have lately followed the fashion set by their **Gôrkhâ** rulers of adopting the externals of Hinduism and call themselves **Saivamaṅgis** or 'followers of the **Siva** path.'<sup>5</sup> Now the chief Buddhist **nê**s or shrines in the **Cis-Himalâyas** of any antiquity viz., the **Kashar**<sup>6</sup> and **Sambhunâth stûpas**, are all situated in the valley (**Nêpâl Proper**) of the **Fal** country. Thus the word '**Nêpâl**' seems to mean the **Nê** (i. e., 'the residence, or head-quarters,' or 'the shrine') of the **Fal** country, and is so distinguished from the adjoining **Nê** country of the Lepchas.

The frog is worshipped by the **Nêwârs**, not as a tribal totem, but in its supposed capacity of an amphibious (water and earth) divinity subordinate to the **Nâga** demi-gods, and associated with the latter in the production and control of rain and water-supply, on the sufficiency of which the welfare of the crops depends. This elevation of so insignificant an animal as the frog to the dignity of an assistant to the **Nâgas**, is all the more curious in view of the fact that frogs form the chief prey of the hooded cobra—the prototype of the **Nâga**. But the **Nêwârs** justify their worship of the frog by pointing to the sympathetic and intimate relation of the frog with water, and saying that frogs, although terrestrial animals, are only found in moist localities, and herald by their appearance and croaking<sup>7</sup> the onset of the rains. They are also found especially at springs, and also on digging deep down into the bowels of the earth, where lies, according to the **Nêwârs**, the primary store of water. It is interesting to note here that frogs are also worshipped by the Japanese in the **Kiûshiû** marshes as metempsychosed heroes.<sup>8</sup>

Frog-worship is performed by the **Nêwârs** at a different season and place from that required for the **Nâgas**. The **Nâgas**, of whom the **Nêwârs** consider **Karkôta**<sup>9</sup> the greatest, are worshipped on the fifth day (**Nâgapañchami**) of the month of **Sâwan** (July) at the commencement of the rainy season, when the **Nâgas** (water-dragons) are thundering in the sky. The site for the worship is selected by preference at a place where four or five streams meet. A **Nêwâr** priest is needed for this ceremony. On the morning of the eventful day, the priest ceremonially washes his face and hands and collects the following offerings, namely:—whole rice, vermilion for making the *tilak* mark of beauty on the forehead, milk mixed with an equal bulk of water, rice-flour and water, flowers, *ghî* and butter, *jaiphal* spice, sandalwood

<sup>2</sup> Which in Tibetan means 'wool.' It is doubtful, however, whether the name was really intended to mean 'the wool-country,' for sheep are equally plentiful across the **Himâlayas**.

<sup>3</sup> The leading results of these observations I hope shortly to publish.

<sup>4</sup> Spelt in Tibetan *gnas*,—but pronounced *nê*.

<sup>5</sup> See Sir R. Temple's and R. C. Temple's *Hyderabad, Kashmir, Sikkim and Nepal*, Vol. II. p. 234.—Ed.]

<sup>6</sup> Vide an account of this *stûpa* by the present writer in the *Proceedings of the Bengal Asiatic Society* for December 1892.

<sup>7</sup> *Bhâng*, the vernacular word for frog, is an onomatopoeic attempt at reproducing the frog's call.

<sup>8</sup> Satow in Murray's *Handbook to Central and Northern Japan*, 1884.

<sup>9</sup> The pre-eminence thus given to **Karkôta** is evidently due to his being considered the tutelary **Nâga** of the lacustrine valley of **Khâtmâpû**, which traditionally was formerly a vast lake reclaimed for the use of man by the saint **Mañjûsri** cutting the southern bank, and the escaping water was thus named the **Bhâgmatî** or 'the fleeing one'—the present name of the river.



and *śūlā* resin incense. The priest deposits these articles in the midst of a plate of water, in the above-named order, ignites the incense and spice which occupy the top of the pile, and then chants the following short prayer:—"Hail Paramēśvara Nāgarāja, Paramount King of Nāgas, "and ye Nine Nāgas!<sup>11</sup> I pray you to receive these offerings and to bless us and our crops."

Frog-worship, on the other hand, is performed on the seventh day of the month of Kārtik (October), and usually at a pool, which is known to be frequented by frogs; although it is not essential to the efficacy of the rite that a frog be actually seen at the time of performing the ceremony. For this service also a Nēwār priest is necessary, who, after careful ablution of the face and hands, places in five brazen bowls a dole consisting respectively of rice, flowers, milk and vermillion, *ghī* and incense, and water. Lighting the pile of *ghī* and incense the priest says: "Hail Paramēśvara Bhūminātha! I pray you receive these offerings and to send timely rain, and bless our crops!"

The title of Paramēśvara is given to the Nāgas, Frogs and all the other Nēwār divinities; but Bhūminātha, 'Lord or Protector of the Soil,' is specially reserved for the Frog. Owing to its sacred character, the Frog is held by the Nēwārs in special reverence, and every care is taken not to molest or injure it. But despite its semi-divine nature the Nēwārs, like other Buddhists, believe that the frog, as well as the Nāga, is within the cycle of re-births.

### THE TRADITIONAL MIGRATION OF THE SANTAL TRIBE.

BY L. A. WADDELL, M.B., M. R. A. S.

It seems to me that the current story preserved by the Santāls, or Saontārs,<sup>1</sup> of their advance from Ahīri or Ahīri-pipri, via Chhai and Champā, to their present location is manifestly a record of actual tribal progress, not, as is usually believed, from one part of the Hazārībāgh Hills to another — where indeed there could have been practically no Hindu pressure exercised, — but from the central alluvial valley of the Ganges south-westwards to the hills, under pressure of the Aryan invasion of the valley from the north. For, in this part of the Gangetic valley, I find ancient territorial names in keeping with this story of migration.

Moreover, the names of the Hazārībāgh *parganas*, which have been identified with certain of these legendary lands, present many difficulties in the way of their acceptance in interpretation of the story, even as a record of recent hill-migration. Ahīri could never become corrupted into Ahīriā, or vice versa. The Chhai *pargana* of Hazārībāgh is a remote hilly tract, from which there could have been no desire on the part of the earlier Hindus to dispossess the Santāls. Besides, the greater part of it is still under primitive forest, uncultivated, and in the occupation of the Santāls. The name is more likely to be a transplantation to their new home of their old country name, from a desire to retain the old home associations, such as is observable in colonists of all nationalities. The Champā *pargana* of Hazārībāgh is situated on the high central plateau occupied by the semi-aboriginal Uṛāons and Mūndās, who seem to be the autochthones of that area, and to which location it is generally believed the Santāl tribe never penetrated.

The tracts, which I would identify with those of the story, are the following. The Ahīr, or herdsman-tribe, was the dominant race in the Bihār section of the Gangetic valley in the later pre-historic period. The Ahīri-country extended from about Benares eastwards to the Kusi river, and lay mainly to the north of the Ganges. The greatest stronghold latterly of the Ahīrs and Gwālās was at Hardī in the Darbhūngā District, where their heroic chief Lōrik is

<sup>10</sup> *Shorea robusta*.

<sup>11</sup> The Nine Nāgarājas are usually given as (1) Ananta, (2) Vāsuki, (3) Karkōta, (4) Padma, (5) Mahāpadma, (6) Kulika, (7) Takshaka, (8) Śālikhya, and (9) Bhatu.

<sup>12</sup> Saontāl seems to be the correct spelling.—Ed.

now worshipped as a god, and his exploits still sung by the Gwālās and Ahīrs of Bihār and Northern Bengal. This Hardīgarh may, in fact, be the Haraduttie and Hurredgarhi of Col. Dalton's version of the legend.<sup>2</sup>

Pipri is a very common village name all over Bihār;<sup>3</sup> but a well-known pre-Aryan settlement named Pipri exists near the south bank of the Ganges near Chunār, and was figured by Mr. Nesfield in the *Calcutta Review* for January 1883 in connection with his article on the semi-aboriginal Mushêrās, or Musāhars. It was originally a stronghold of the Chêrās, who were dispossessed by the Ahīrs under Lōrik. And this is very probably the Ahīri-pipri of the Santāl story; but it would be worth while enquiring from Mr. Grierson, or some other correspondent well-acquainted with the Trans-Gangetic portion of North Bihār, whether there be another famous Pipri thereabouts, near Hardī, specially associated with Lōrik and his Ahīrs.

Chhai is the old *pargana* of that name, in the modern Bhāgalpur District, 489 square miles in extent, south of the Ahīri stronghold of Hardī and bordering the Ganges. From its *jāl*-traversed aspect it was probably in those days a *dōāb*, or an island, between the Ganges and the combined Ganḍak and Ghagrā rivers.

Directly opposite Chhai, across the Ganges to the south, is the old kingdom of Champā, now generally corresponding to the Cis-Gangetic portion of the modern district of Bhāgalpur. Champā was one of the earliest Hindu settlements in the lower valley of the Ganges—according to Hiuen Tsiang's account it "was one of the first cities founded in Jambudvīpa,"—and it was still the name of the country at the time of Fa Hian and Hiuen Tsiang's visits in the 5th and 7th centuries A. D. It now survives in the name of the old section of Bāhgalpur town, which is called Champānagar and Champāpurī. The "Khairāgarh" of Col. Dalton's version, and one of the recorded pass-words of the tribe, is evidently the fortified hill of Khēriyā about twelve miles south-west of Champānagar, and an outlier of the Hazārībāgh section of the Vindhya range.

The Santāl story also tells us that when "the Hindus drove them out of Champā they (the Santāls) established themselves in Saont," whence they have derived their present tribal name. The migration here referred to was evidently southwards into the adjoining hilly tract, extending from Southern Champā, through the eastern part of the Hazārībāgh District, to the borders of Midnapur District and the Upper Damuda Valley, in the south of which is said to be situated the village, or land, of Saont, though its exact situation does not seem to be known.

It may be worth considering, however, whether this name of Saont is not really related to their holy hill of Sāēt Sīkar (the scene of the Jina Pārśvanātha's *nirvāṇa* and therefore also called by his name), towering high above their holy river, the Damuda.<sup>4</sup> Sāēt is the Sanskritized form in which the name has been fixed in the earlier Hindu books. Sānt may, therefore, not impossibly be the original name of their holy hill, which is in the very centre of their modern location. In this hilly tract, centring around Sāēt Sīkar, the tribe remained, hammed in more and more by Bengali encroachments till quite recent times, when Government interference rendered it possible for the tribe to re-emerge on to the skirts of the Ganges Valley.

Their deified mountain Marang Buru, or 'the Great Hill,' is distinctly specified in Colonel Dalton's version to have been encountered *after* the expulsion of the tribe from Champā, and it is also stated to have been the god of the Mūndās, whom the Santāls found already in occupation of the Hazārībāgh plateau. This pre-eminent hill must surely have been the graceful mountain of Sāēt Sīkar (Pārśvanāth)—the culminating peak of this portion of the Vindhya range, and these savage refugees naturally worshipped the hills which sheltered them

<sup>2</sup> Dalton's *Ethnology of Bengal*, p. 207 ff.

<sup>3</sup> It means the village 'of the pipal tree' (*ficus religiosa*).

<sup>4</sup> *Damuda* is a Santāl word meaning 'the Home Water or Home-River.' The Brahmans have Sanskritized it into *Dāmōḍar*, the only word in their mythology to which it bore any resemblance; and as *Dāmōḍar* is a title of the god Kṛishṇa, this river is now held by Hindus to be Kṛishṇa himself!

securely from their Hindu enemies. Their other god's name *Môrékô*, may be the *Môrékâ* River, which traverses this area and whose course is beset by numerous hot springs, still worshipped by the aborigines. These in the winter mornings belch forth great clouds of sulphurous steam, marking their site from afar.

I have no doubt that the other minor names of the story, and most of the fort-names which enter into the tribal pass-words, will be found still current as territorial names, or in the traditions of the *Ahirs* and *Gwâlâs*, if only searched for in the tracts here indicated.

It will also be noticed that such a progress of the tribe, as that herein indicated, takes them from the base of the *Himâlayas* to their present location, thus accounting for the 'Turanian' element in their speech.<sup>5</sup>

#### MISCELLANEA.

##### SOME DATES IN THE CHÂLUKYA-VIKRAMA-KÂLA.

The Western *Châlukya* king *Vikramāditya VI.* sought to supersede the use of the *Saka* era by an era which was named after himself the *Châlukya-Vikrama-kâla* and *Châlukya-Vikrama-varsha*, and the first year of which was the first year of his own reign, viz. the *Anala* or *Nala sarnvatsara*, *Saka-Sarnvat* 999 current, = A. D. 1076-77.

According to Sir Walter Elliot's *Carnātaka-Dēsa Inscriptions*, Vol. I. p. 255, the earliest date in this era is one of *Chaitra kṛishṇa 5*, in the first year of it, contained in an inscription, which does not refer itself to any particular reign, at the temple of *Kadambēśvara* at *Araṇēśwar* in the *Hāngul Tālukā*, *Dhārwar District*. Prof. Kielhorn has recently calculated this date; with the result that the details, as taken by him, do not work out correctly (page 10 above, No. 2). He took them, however, from the reading which I myself gave (*ante*, Vol. VIII. p. 190, No. 4), from the transcript in the *Elliot Collection*. And I now find, from an ink-impression, that the record is dated, as plainly as could possibly be, — not in the first year of the era, as represented by Sir Walter Elliot's copyist, — but in the sixty-first year of it. The original has — *śrinach-Chā-*

*ṣukya-Vikrama-kālādā 61ney=Anaṣa-sarnvatsara-*  
*da Chaitra-bahula-painchami-Mangalavāra-Mēṣa-*  
*(sha)-sankrānti-vyatipātad-anda*. And these details work out quite correctly. The year is *Saka-Sarnvat* 1059 current. By Prof. Kern's *Lakshman Chhatre's* tables, the given *tithi* ended at about 21 *gh.* 10 *p.* = 8 hrs. 28 min., after mean sunrise (for Bombay), on Tuesday, 24th March, A. D. 1136. And the *Mēṣa-sankrānti* occurred, while that *tithi* was current, at about 56 *ghaṭis*, = 22 hrs. 24 min., on the Monday, and, on account of the lateness of the hour, would be celebrated on the Tuesday.

This date is, in reality, one of a few which shew that an attempt was made to continue the era after the end of the reign of *Vikramāditya VI.*

These dates may be divided into two classes:—

A. — Some of them shew simply a continuation of the *Châlukya-Vikrama-kâla*. To this class belongs the *Araṇēśwar* date, mentioned above. And other instances are to be found in this Journal, Vol. VIII. p. 193, Nos. 37 to 39, and 41 to 43.

Of these, Nos. 41, 42, and 43, of the sixty-first, eighty-fourth, and ninety-fourth years, are already verified.<sup>1</sup> And I can now verify No. 37.

<sup>5</sup> [I have referred this article to Mr. Grierson, who seems to disagree with Dr. Waddell. He writes:—"I know of no *Pipri* in North *Bihâr*. There is said to have been a *Pipri* and a *Hardi* in *Guyâ*, but they are mythical and solely due to the desire which each *Bihâr* district has of appropriating *Lôrik* to itself. *Hardi* is really in *Baliâ*. I should say that the *Ahirs* were more common in South *Bihâr*. I do not remember any place called *Hardi* in *Darbhāṅgā*, but it is twelve years since I was there. *Lôrik* is not much known east of the *Ganḍak*. The story is essentially Western *Ganḍak* and South *Gangetic*. *Shâhabâd* and *Guyâ* are full of it. So also are *Sâran*, *Baliâ* and *Benares*. The favorite *Darbhāṅgā* legend is the *Dusâdh* one of *Sâhâs*. There will be a good *Ahir* legend of South *Bihâr* in the articles now being printed on *Tal'sâ Dâs*."—Ed.]

<sup>1</sup> I mean, to the extent of showing that the records really exist. The point whether the details work out correctly, is not of present importance. — I think that, as a matter of fact, the majority of these dates will not work out correctly. But, as Prof. Kielhorn has indicated (page 111 above), this is the case with many of the dates of this period. And the records containing them are not necessarily to be stamped as not genuine on that account. — From more ample experience of the work of Sir Walter Elliot's copyist, I consider it waste of time and trouble to calculate dates, the details of which depend solely on his transcripts. His versions may be true and correct in the majority of cases. But I have come across too many instances in which he has taken liberties with the texts of the originals.

This record, at the temple of Rāmēśvara at Hirē-Muddanūr in the Nizām's Dominions (*Elliot MS. Collection*, Vol. I. p. 700), really does refer itself to the reign of Bhūlōka-Sōmēśvara III., and belongs to his fourth year; but it is, nevertheless, dated (from an ink-impression)—śrīmach-Chālukya-Vikrama-varshada 54neya Saumya-saṁvatsarada Pushya-su(śu)-12-Sōmavārad-aṁdin-uttarāyana-saṁkrānti-parbba(rvva)-nimittadiṁ. The year is Śaka-Saṁvat 1052 current.

And I can add the following five instances:—

In an inscription on a pillar at the temple of Virūpāksha at Kurtakōṭi in the Gadag Tālukā, Dhārwar District, which does not refer itself to any particular reign, the date (from an ink-impression) runs — śrīmach-Chālukya-Vikrama-kālada Sa(śa)ka-varsha 1048neya Parābhava-saṁvatsarada Jyēsthāda-amavāsye Sōmavārasūrya-grahanaḍa tat-kālikadoḷ. The year is Śaka-Saṁvat 1048 expired,—the first year of the reign of Sōmēśvara III. It is also the fifty-first year of the Chālukya-Vikrama-kāla; but the writer of the record, though apparently intending to quote this fifty-first year, omitted after all to do so.

Another inscription at Aralēśhwar, on the makara-tōraṇa of the temple of Kadambēśvara, which does not refer itself to any particular reign (*Elliot MS. Collection*, Vol. II. p. 594), contains two dates. The first of them is in the Vibhava saṁvatsara, the thirteenth year of the Chālukya-Vikrama-kāla. The second, not fully transcribed by Sir Walter Elliot's copyist, runs (from an ink-impression) — [śrīma\*]ch-Chālukya-Vikrama-kālada 52neya Plavaṅga-saṁvatsarada Vaiśākha-suda( read śuddha)-10-Bri(bṛi)havārad-aṁdu. The year is Śaka-Saṁvat 1050 current, — the second year of the reign of Sōmēśvara III.

In an inscription which is now stored in the Kachēri at Lakshmēśhwar, within the limits of the Dhārwar District, the date of a supplementary record, which does not formally refer itself to any particular reign, runs (from an ink-impression) — śrīmach-Chālukya-Bhūlōkamalla-varshada 53neya Kilaka-saṁvatsarada Śrāvāsa-su(śu)ddha-pañchamī-Ādivārux sōma-grahanaḍ-aṁdu.<sup>3</sup> Here two things are mixed up, — the fifty-third year of the Chālukya-Vikrama-kāla,

and the third year of the reign of Bhūlōkamalla-Sōmēśvara III. The year is Śaka-Saṁvat 1051 current.

An inscription, which does not refer itself to any particular reign or reigns, on a beam in the madhyaraṅga of the temple of Sarvēśvara at Narēgal in the Hāngal Tālukā, Dhārwar District, contains two dates. The first is in the month Pausa of the Viśvāvasu saṁvatsara, which was, and is quoted as, the fiftieth year of the Chālukya-Vikrama-varsha. The second (from an ink-impression) runs — 55neya Sādhāraṇa-saṁvatsarada śrāheyoḷ; the words Chālukya-Vikrama-varshada are intended to be supplied from the first date. The year is Śaka-Saṁvat 1053 current, — the fifth year of the reign of Sōmēśvara III.

And a third inscription at Aralēśhwar, on a pillar in front of the gateway of the temple of Kadambēśvara (*Elliot MS. Collection*, Vol. II. p. 601; where, however, the year and saṁvatsara are not given, and Pushya is given instead of Jēshṭha), contains two dates, of which the first (from an ink-impression) runs — 60neya Rākshasa-saṁvatsarada Jēshṭha( read Jyēsthā)-suddha( read śuddha)-puṇṇami-Sōmavārad-aṁdu. The record does not refer itself to any particular reign. And the words Chālukya-Vikrama-kālada or varshada were omitted by the writer. But there can be no doubt that the year is the sixtieth year of the Chālukya-Vikrama-kāla, which was the Rākshasa saṁvatsara, Śaka-Saṁvat 1058 current, and the tenth year of the reign of Sōmēśvara III.<sup>4</sup>

With these records we may also class an inscription on a stone built into a maṇḍapa at the Mūlasthānēśvara temple at Nāḍeṇḍia in the Narasārūpēṭa Tālukā of the Kistna District, Madras Presidency. It does not refer itself to any particular reign. But the date (from an ink-impression, which reached me from Dr. Hultzsch after the rest of this note was written) runs — śrīmach-Chālukya-Vikrama-varsha 2neya Plavaṅga-saṁvatsara Bhādrapada su(śu) 1 Bri(bṛi)-havāra. Here, — unless °Vikrama° is a mistake for °Bhūlōkamalla°, which seems, on the whole, not so probable as the other alternative, though the writer very possibly had also the second year of Bhūlōkamalla running in his mind, — 2neya is

<sup>3</sup> The eclipse, of course, did not occur on the specified tithi.

<sup>4</sup> The second date in this record is — 15neya Khara-saṁvatsara[da\*] Chaitra-su(śu)-5-Sōmavārad-aṁdu. Here, there is no reference to any particular reign; but the Khara saṁvatsara must be Śaka-Saṁvat 1094 current,

which was the fifteenth year, — or properly the sixteenth, — in the reckoning of the Kājachūrya king Bijjala. And it is possible that the whole record was put on the stone at that time. — In this second date, Sir Walter Elliot's copyist has given 16neya, instead of the 15neya which the original has.

a mistake for *52neya*; the *Plavaṅga saṁvatsara* was Śaka-Saṁvat 1050 current,—the second year of the reign of Sômesvara III.

B.—The dates of the second class shew an imaginary continuation of the reign itself of Vikramāditya VI., as well as a continuation of the era.

Of this there is an indisputable instance in the inscription on a stone lying on the road on the north of Kyāsanūr in the Hāngal Tāluka, Dhārwar District (*Elliot MS. Collection*, Vol. I. p. 636; and *ante*, Vol. VIII. p. 193, No. 40). The preamble contains the words *śrīmat-[T\*]rībhu-  
vanamalladēvara vijaya-rājyam=uttar-ōttar-abhi-  
vridhāhi-* (read *°vridhāhi*) *pravarddhamānam=a-  
chandr-drhka-tāram barah saluttam-ire*, which do expressly refer it to the reign of Vikramāditya VI. But, as regards the date, the words *Chālū-  
kya-Vikrama-śakha* (sic), which I gave when I first noticed this date, are a pure invention of Sir Walter Elliot's copyist. What the original really has is (from an ink-impression) simply — *aivat-ēteneya* (read *aivatt-ēteneya*) *Paridhāvi-saṁ-  
vachcha* (tsa) *rada Chaitra-sudhā* (read *suddha*) *-  
pañchami-Brēhaspati* (read *Brihaspati*) *vārad-  
amdu*. The *saṁvatsara* was the fifty-seventh year of the Chālukya-Vikrama-kāla, and the seventh year of the reign of Sômesvara III. And the year is Śaka-Saṁvat 1055 current.

And there is another equally clear instance in an inscription near the large tank at Hunagund in the Bāṅkpur Tāluka, Dhārwar District. The preamble refers the record, in just the same way, to the reign of Vikramāditya VI. But the actual date (from an ink-impression) is — *śrīmach-Chālū-  
kya-Bhūlōkamalla-varshada Sneya Saumya-  
saṁvatsa . . . . . spativāra-  
mum=uttarāyana-saṁkramaṇa-vyatpātam kōḍida  
punya-tithiyol*. The year is Śaka-Saṁvat 1052 current,—which was properly the fourth, not the third, year of Sômesvara III.

If reliance may be placed on the transcripts, the following records also, though dated in years which fall within the reign of Sômesvara III., similarly refer themselves to the reign of Vikramāditya VI.—An inscription at the temple of Bhôgēsvara at Gobbūr in the Raichūr Tāluka, Nizām's Dominions, dated in the fifty-second year, the *Plavaṅga saṁvatsara*, in the month *Jyēshtha* falling in A.D. 1127 (*Elliot MS. Collec-  
tion*, Vol. I. p. 623); an inscription at the temple of Hanumanta at Kānapur in the Kōlhāpur territory, dated in the fifty-fourth year, the *Saṁvatsara*, in *Vaiśākha* falling in A. D. 1129 (*ibid.* p. 627); an inscription at the temple

of Kallēsvara at Narēgal in the Rōp Tāluka, Dhārwar District, dated in the month *Pauṣa* of the same *saṁvatsara*, coupled, not with the fifty-fourth year of the Chālukya-Vikrama-kāla, but with Śaka-Saṁvat 1051 (expired) (*ibid.* p. 630); and an inscription at the temple of Saṁkaralinga at Kurtakōṭi in the Gadag Tāluka, Dhārwar District, dated in the *Paridhāvin saṁ-  
vatsara*, coupled, not with the fifty-seventh year of the Chālukya-Vikrama-kāla, but with Śaka-Saṁvat 1054 (expired) (*ibid.* p. 638). As regards these records, however, I have to remark (1) that I cannot make out such a date in the ink-impression, which I have seen, of the Kurtakōṭi inscription; and (2) that, whereas the *Elliot MS. Col-  
lection*, Vol. I. p. 626, represents an inscription at Lakshmōshwar as similarly referring itself to the reign of Vikramāditya VI., and as being dated in the fifty-second year, the *Plavaṅga saṁvatsara*, I find, from an ink-impression, that the original refers itself, as plainly as could possibly be, to the reign of Vira-Sômesvara IV., and that the *Plavaṅga saṁvatsara* is mentioned as the second year of his reign.

It may be useful, to give here the latest date, known to me, that is undoubtedly attributable to the actual reign of Vikramāditya VI. There are several records dated in his fiftieth year, the *Viśvāvasu saṁvatsara*, which was Śaka-Saṁvat 1048 current. And the latest of them is an inscription at the temple of Sarvēśvara at Narēgal in the Hāngal Tāluka, Dhārwar District (*Elliot MS. Collection*, Vol. I. p. 613). The name of the reigning king, in the preamble, is illegible; but there is no doubt that the *virūda* Tribhuvanmalladēva stood there, in the usual manner. And the date (from an ink-impression) runs — *śrīmach-Chālūkya-Vikrama-varsha* [da\*] *50neya  
Viśvāvasu-saṁvatsarada Māgha-sudhā* (read *suddha*) *-saptami-Sônavārad-amdu samasta-  
punya-tithi-gaḷo . . . . .* The date does not work out satisfactorily. Thus:—The year is Śaka-Saṁvat 1048 current. And the given *tithi* ended at about 2 *ghaṭis*, 5 *palas*, = 50 minutes, after mean sunrise, on Sunday, 3rd January, A. D. 1126; and so it cannot be connected with the Monday at all. This is the more remarkable, because, though the *akṣaras* are now illegible, the *tithi* was evidently described as an emphatically auspicious one; in consequence of which, one would imagine, special care would be taken to compute all the details accurately. Still, there is nothing else in the record, to lead to its being looked upon as not genuine.

J. F. FLEW.

28th June, 1898.








ASOKA'S SAHASRAM, RUPNATH AND BAIRAT EDICTS.

BY G. BÜHLER, PH.D., LL.D., C.I.E.

THE subjoined new edition of the Sahasrām and Rūpnāth Edicts has been made according to most excellent materials, rubbings (A) and paper-casts (B) made over to me by Dr. J. F. Fleet. The casts show the letters reversed in high relievo and indicate even the smallest flaws, abrasions and exfoliations in the rocks. It is in fact chiefly owing to them that a really trustworthy edition has become possible. Though, thanks to Sir A. Cunningham's kindness, a direct photograph of the Sahasrām rock and a very fine rubbing of the Rūpnāth inscription were available for the first edition,<sup>1</sup> they could not render the same services. For, the nature of such reproductions makes it impossible to answer a good many questions, which the decipherer must put to himself. They give merely surface-views, and necessarily leave one in doubt regarding the depth of the strokes and the minor details of the state of the stones. Nevertheless, one portion of the old materials, the photograph of the Sahasrām rock, still retains a considerable value. For, since it was taken, the rock has suffered a good deal. Pieces have peeled off at the edges of the old exfoliations, and a new one has formed. Thus, to the left of the old exfoliation the letters *vanh ā* have disappeared in line 1, and on its right side the signs *-iyāni savachhal-*. Similarly line 2 has lost, after *sādhike*, a stop and the syllable *am*, and to the right of the exfoliation the letters *t-ēna cha amta*. The new exfoliation has destroyed some letters in the middle of lines 6-8.<sup>2</sup>

The most important changes in the text of the Sahasrām Edict, which the new edition exhibits, are l. 2, *sadvachhalē* for *savinchhalē*, *sant[ā]* for the conjectural *husam te* and l. 8, *-i*, *i. e.*, *ti*, for *yi*. With respect to the first word it must be noted that the paper cast proves distinctly (1) that there is no Anusvāra after the second sign, (2) that the shape of this second sign slightly differs from that used for *vi*. The corresponding passage of the Rūpnāth Edict has according to B quite distinctly *chhavachharē*, which represents exactly the Sanskrit

*shadvatsaram*, "a period of six years." There is not the slightest doubt that the sign  may

be equivalent to  and , and that it is possible to read *sadvachhalē*. The form *sad* for

Sanskrit *shad* occurs in the dates of the Pillar Edicts I.—VI., where we have *sad-u-visati* "twenty-six," and it must be noted that the dialect of the Pillar Edicts and of the Sahasrām inscription is the same. The forms *tadatva* (Kālsi, Dhauli, Jaugada X.), *avo* (Girpār I.), *doo* (Girpār II.), and *dvādasa* (Girpār III., IV.) prove that groups with *va* are admissible in the ancient Pāli of the inscriptions just as in that of the Buddhist scriptures.<sup>3</sup> Hence the word *sadvachhalē* is also grammatically unobjectionable.

These reasons appear to me sufficiently strong to warrant the assertion that the reading *savinchhalē* can only be upheld in defiance of the fundamental principles of philology. He who still adopts it, has first to select an interpretation of the second sign which yields a word without any meaning, and next has to emend it as well as the perfectly intelligible form of the Rūpnāth version.<sup>4</sup> I, of course, have to plead guilty to having committed both these mistakes. My excuse must be that in 1876 I was still under the erroneous impression that the Aśoka

<sup>1</sup> *Ante*, Vol. VI. pp. 148ff. The facsimile of the Rūpnāth version is an exact reproduction of the rubbing, which has not been touched up or corrected in any way.

<sup>2</sup> For further details see the notes to the transcripts.

<sup>3</sup> See E. Müller, *Simplified Grammar of Pāli*, p. 54.

<sup>4</sup> It is quite possible that the lovers of emendations will point to the readings *savachhalē* or *sathvachhalē* in the Mysore versions, as to proofs for the necessity of correcting those of Sahasrām and Rūpnāth. I have shewn in my paper on the new inscriptions, to be published in Dr. Hultzsch's continuation of the *Epigraphia Indica*, that *sa* and *sam* may likewise be equivalents of Sanskrit *shad*.

inscriptions required corrections in every line, and were full of the most absurd mistakes. Thanks to Drs. Burgess and Fleet, it is now evident that they have been well incised and that most of them show only few and trifling mistakes. Moreover, the necessity for, nay the inclination to make, extensive or even more frequent alterations disappears, in the same degree as the character of the language and the contents of the edicts come to be better understood. The retention of the forms *saḍvachhalé* and *chhavachharé* with the sense of "a period of six years" has, of course, a most important bearing. With this explanation it appears that the Beloved of the gods had been an adherent of the Saṅgha not about four, but about nine years, and that when the inscriptions were incised his reign must have been longer than those of most of the later Maurya princes.

With respect to the substitution of the reading *samh[ā]* for Dr. Bhagvānlāl's conjectural emendation *husaṁ te*, I have to add that M. Senart has vindicated its correctness long ago,<sup>5</sup> and has been the first to recognise that the reading of the Mysore versions *samānā*, the present participle of the *Ātmanēpada* of the verb *as*, fully agrees.<sup>6</sup> I must also acknowledge that the division of the words *lākhāpayāthā* (l. 7) and *lākhāpayatha* have been taken over from his edition.

Turning to the Rāpnāth version the most important new readings are *sātilēkāni* for *sātirakēkāni*, *adhātiyāni* for *adhitisāni*, and *sayha up.te* for *saṅgha-papite*, all in line 1. M. Senart had long ago given *sātilēkāni*. Dr. Fleet's paper-cast shows that the indistinctness of the sign is due to an attempt at correcting the Māgadhī *sātilēka* to *sātirika*, which the ancient dialect of the Central Provinces, no doubt, required. My old reading *adhitisāni*, on which I based one half of the historical deductions given in the introduction to my first edition, has been objected to by Professor Oldenberg and afterwards by M. Senart, who have proposed *adhitiyāni* or *adhātiyāni* equivalent to Pāli *adhātiya* or *adhātiyya* "two and a half." The paper-cast certainly makes the second form very probable, and the distinct reading of Mr. Rice's Brahmagiri version *adhātiyāni* fully confirms it. With respect to the third change, I must confess that, looking now at my old facsimile, I cannot understand how I ever came to read *papite*. The first letter is there clearly an *u*, not a *pa*. But, I fear, the recognition of the truth has only come to me, after seeing the Mysore versions, where Mr. Rice has at once given correctly *upayite*. The paper-cast of Rāpnāth shows *up.te* quite plainly, but it proves also that the vowel attached to the second consonant has been destroyed. There are flaws both to the right and to the left of the top of the *pa*, one of which in the rubbing has assumed the appearance of an *i*. But, the real reading of the stone was probably *upātā*. The new division of the words *lākhāpayāta-ta* has been taken over from M. Senart's edition. The text of the fragments of the Bairāt Edict has been prepared according to two impressions on thick country paper, likewise sent to me by Dr. Fleet. They show the shallow letters reversed, and give a faithful picture of the state of the rock, which apparently has a very uneven surface, and has been greatly injured by the peeling of the uppermost layer. The letters are very large, between an inch and a half and two inches high, but few among them stand out quite clear.

I am unable to give at present a new translation and discussion of the contents of the New Edicts, since that would necessitate a reproduction of the exact text of the Mysore versions according to Dr. Hultzsch's new impressions, which I have agreed to reprint only after my article on the Southern edicts has been published in the continuation of the *Epigraphia Indica*. But, there are two points on which I must say a few words. First, I must point out that the position of those scholars, who deny the identity of the Dēvānām Piyē of the New Edicts with Dēvānām Piyē Piyadasi, has become exceedingly difficult and precarious since the discovery of the Mysore versions. For, there a brief *résumé* of Aśoka's well-known Dhamma is tacked on to a free reproduction of the contents of the Sāhasrām and Rāpnāth texts, and the writer gives a

<sup>5</sup> *Ants*, Vol. XX. pp. 154ff.

<sup>6</sup> See, *Notes d'Épigraphie Indienne*, No. 4, p. 11 (*Jour. Asiatique*, 1892, p. 482).

portion of his signature in the Northern characters, used in Gandhāra and in the Panjāb. We now know that their author, Devānām Piyē, was a king who ruled from the extreme Northwest of India as far as Magadha in the East and Mahishamandala in the South, and who not only used in his inscriptions many of the phrases and terms peculiar to Piyadasi, Beloved of the gods, but also tried to spread those particular principles of morality, which the third Maurya king recommended to his subjects as the Dhamma ensuring endless merit and bliss in heaven.

Secondly, as the heading of Dr. Fleet's facsimile, published with this paper, mentions "the year 256," I think it only right to say a word regarding the question, how the passages with the numerals are to be interpreted, and to state more distinctly, than I have done on other occasions, that neither the objections raised against my translations nor the new explanations substituted for them by Professor Oldenberg and M. Senart,<sup>7</sup> tempt me to give them up. Further researches have, however, taught me that the sentence of Sahasrām, *iyam cha sa[sā]-vanē Vivuthēna; duvē sapannālādisatā vivuthā ti*, may be appropriately rendered into Sanskrit (as Professor Fischel first demanded) by *iyam cha śrāvaṇā Vyushṭena [kritā] dvē śatpañchāsada-dhikaśatē [varshāṇām] vyushṭē iti*. For *vyushṭa*, an irregular form of the participle passive of *viva*, certainly occurs with the sense of "passed away, elapsed." Thus we read in the Gobhila Gṛhyasūtra II. 8, 8, *jananāl dāsarātrē vyushṭē śatarātrē saṁvatsarē vā nāmādheyam* || "When a period of ten (days and) nights, a period of one hundred (days and) nights or a year has elapsed, the name-giving (takes place)."<sup>8</sup> Further, I will state that when I render *ati* by *adhika*, I simply mean to declare the meaning of the two words to be equivalent. *Ati* appears not rarely for *adhi* in the older language. Thus we have *rājātirāja*<sup>9</sup> for *rājādhirāja*, *atipadda śakvarī* "a Śakvarī verse with a foot in excess," Mahābhāshya, Vol. IV. p. 139 (Kielhorn)<sup>10</sup> and so forth. Finally, the omission of *varshāṇām*, which has caused such difficulties to my two critics, appears to me quite in keeping with the character of the ancient Indian prose, where with numerals nouns like "cows, men, pieces of gold" and so forth are frequently omitted, provided that some other word, which occurs in the sentence and is incompatible with the *śakya artha*, makes it necessary to supply the omitted word by *lakṣaṇā*. This incompatible word is in our case *vivuthā* 'elapsed,' which requires a noun denoting a period of time to be understood.

The new explanations of Professor Oldenberg and M. Senart are made unacceptable by various hazardous assumptions. Both scholars separate *satā*, which they take to be the representative of *sattvāḥ*, from the numerals and assume that, among the remaining syllables *sapannālāti*, *sa* stands for *sa[tā]* (100) and *pañnā* for *pañnā[sa]* (50). They further emend *lā* to *chhā* (6) and explain the final *ti* by *iti*. The result is, *duvē sa[tā] pañnā[sa] lā[chhā] ti satā vivuthā ti* or in Sanskrit, *dvē śatē pañchāśat śatā iti sattvā vyushṭā iti*, which

<sup>7</sup> *Zeitschrift der D. Morg. Gesellschaft*, Vol. XXXV, pp. 474 ff., and *Ind. Ant.* loc. cit.

<sup>8</sup> The passage has been correctly rendered by Professor Oldenberg, *Sacred Books of the East*, Vol. XXX. p. 57. Professor Knauer's translation, "*Ist von der Geburt der zehnte Tag oder der hundertste oder auch ein Jahr angebrochen*," involves two mistakes against the grammar, as *dāsarātra* does not mean "the tenth day" nor *śatarātra* "the hundredth." Moreover the words "*Ist . . . ein Jahr angebrochen*," i. e. "has a year begun" do not express what the author means to say. The commentators, of course, correctly explain *vyushṭē* by *atikrāntē*.

<sup>9</sup> This is the form which occurs invariably on the coins and inscriptions of the Indo-Skythian period, see e. g. *Epigraphia Indica*, Vol. I. pp. 386 and 391, No. VIII. and No. XIX.

<sup>10</sup> With respect to M. Senart's other objections I may add that he is quite right in saying that "two by-fifty-six-exceeded-hundreds" for "two hundreds exceeded by fifty six" is not a good or correct expression. But the Hindus are very loose in the use of their compounds, and similar bad idioms, where an independent word has to be connected not with a whole compound but only with one of its parts, are not rare. In the second edition of his Sanskrit grammar, para. 1816, Professor Whitney has collected a few examples among which Mann's (VI. 54) *dārupātram cha mṛinmayam* is the most striking. I have given a few others in the *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Vol. XL. pp. 532 and 544. Among them *andchariyakulē vasaṁ* is from the Pali, where, by the bye, they are even more common than in Sanskrit. In the dates of the inscriptions a good many turns occur, which are much worse than Asoka's little slip. Thus we have, *śrīvīkramakāḷāttasāṁvatsarāṁavaiyadhikaśatāikādaśeṣu* for *Vikramasāvat* 1199, and in the Aihole inscription, *anta*, Vol. V. p. 70, in order to express the figure 3735,

*trishatēu trisahasreṣu bhāratād āhavād itaḥ |*  
*śatābdaśatayuktēṣu gatēṣu abdeṣu pañchāsu ||*

It lasted some time, until the verse was correctly interpreted.

means according to Professor Oldenberg "256 beings have passed (into Nirvāṇa)," and according to M. Senart "256 men have been sent forth on missions."

My special objections against this very unceremonious treatment of the text are, (1) that cardinal numerals are never shortened, in the manner assumed, neither in ancient nor in modern Indian inscriptions,<sup>11</sup> while in those of the seventh and later centuries the first syllable of an ordinal is put occasionally for the whole, see e. g. *ante*, Vol. XIII. p. 84, l. 40, and Vol. XV. p. 340, l. 57, where *dvi* occurs for *dvitīya*, (2) that, to judge from the analogies, furnished by the forms *saḍ-ū-visati* and *ā-saṁ-māsikē* in the Pillar Edicts, the form *chha* is not admissible in the dialect of the Sahasrām inscription, and (3) that the phrase *duvā sa[tā] paṇṇā[sā] [chh]ā ti* would not be idiomatic, *chhā cha* being required instead of *chhā ti*. The meaning, which Professor Oldenberg elicits by his remarkable interpolations and emendations, is more curious than interesting. M. Senart's translation is on the contrary very interesting, and would make the passage historically valuable, if it could be upheld. This is, however, not possible, because it rests on the same doubtful assumptions as Professor Oldenberg's, and because the proofs for various minor auxiliary statements, such as, that *vivas* means 'to depart on missions,' and *vivutha* 'missionary,' and that the Rūpnāth text has the reading *vivasētariyē*, have been omitted. Under these circumstances I can only adhere to my former interpretation, which makes it unnecessary to do violence to the authentic text. And it is a matter of course that I still hold the passage to refer to the time elapsed since Buddha's death and the 257th year after Buddha to coincide with the last of Aśoka's reign. As according to the beginning of these edicts Aśoka's connection with the Buddhists had lasted upwards of eight years, his conversion falls about the twenty-ninth year of his reign.

The Sahasrām Edict.	The Rūpnāth Edict.	The Bairāt Edict.
Dēvānām Piyē kē . . . . .	Dēvānām - Piyē-hēvaṁ - āhā [:]	Dōvānām Piyē āhā [:]
āni   aṁ upāsa-	gāti[lē]kāni <sup>12</sup> aḍhati[y]āni <sup>13</sup>	sāti . . . . . [1]
kē <sup>1</sup> sumi   n[a] <sup>2</sup> chu bāḍham	va-ya <sup>14</sup> — sumi — pākā <sup>15</sup>	vasān[i] ya haka <sup>17</sup> upāsa-
pa[la]kaṇṭhē [1] saḍvachhalē <sup>16</sup>	[sa][va]kē <sup>16</sup> nō-chu bāḍhi	kē n . . . . . bāḍha[m]
sādhī[k]ē . . . . .	pakatē[:]	sātilēkē — chu-
chhavacharē ya sumi—	hakaṁ <sup>17</sup> sagha <sup>18</sup> up.fē <sup>19</sup>	sa[m]ghē upayātē <sup>20</sup>
[1] bāḍhi- chu <sup>20</sup> . . . . .	[1] bāḍhi- chu <sup>20</sup> . . . . .	bāḍha ch. . . . .
[ēt . . . . . lēna	[.] Y[i] <sup>21</sup> - imāya — kālāya —	[2] a[m]mamayā
[J]ambudīpasi   ammisam dēvā	Jambudīpasi amisā-dēvā —	Jambudīpasi amisā n. dēvā [h] <sup>22</sup>
sam[tā][2]munisā misam dēv.	husu tē - dāni m[i]s. - kaṭā <sup>23</sup>	masa āsa . . . . . [3]
mahatatā va	[.] Pakamasi - hi-āsa <sup>24</sup> — phale	masa āsa . . . . . [4]
chakiyē pāvataṇṭhē[:]	nō-cha — āsā - mahatata -	o hi āsā mahatanēva
pi pal[a]-[3] kama-	pāpotavē[:]	chakiyē . . . . .
minēnā vipulē pi suag-	hi ka <sup>25</sup> [2] pi — paruma —	[ka]ma —
kiyē ā . . . . . v.   [.]	minēna — sakiyē — [p]i pulē <sup>26</sup> —	minōnā <sup>26</sup> . . . . . [5] vipulē
Sē ātāyē āthāyē iyaṁ	pi svagē — ārōdhavē <sup>27</sup> [.]	pi svagē chakiyē ālādhēta. <sup>28</sup>
sāvānē <sup>29</sup> [:] khudakā cha udālā	Ētiya <sup>27</sup> — āthāya — cha — sāvanē	[k]ā cha udālā
chā pa-[4] l[a]kamaṇṭu [.]	—kaṭē[:] Khudakā-cha-udālā-	cha palakamatu i [.] [6]
Antā pi cha <sup>7</sup> jānamtu   chila-	cha- pakamaṇṭu ti [.]	A[m]tā pi cha <sup>32</sup> jānamtu t
[th]itik. <sup>8</sup> cha palakamē	Atā — pi-cha — jānamtu iyaṁ-	chilāthit.
hotu   [.] Iyaṁ cha āth.	pakar. <sup>29</sup> - va[3]kiti - chirūthitikē	
vaḍhisati   vipulam pi cha	siyā [.] Iya-hi āthē va-	
vaḍhisati [5] diyāḍhiyaṁ	chi-vaḍhisiti vipula-cha-	
avaladhiyēnā diyāḍhiyaṁ	vaḍhisiti apalaḍhiyēnā-	vaḍhisā . [7]
vaḍhisati [.]	diyaḍhiya — vaḍhisata <sup>30</sup> [.]	yaḍhiyaṁ vaḍhisati [8]
	Iya — cha āthē pavatisu <sup>31</sup> .	

<sup>11</sup> Professor Oldenberg adduces *bati* as an abbreviation for *battimsa* from the *Jour. Bo. Roy. As. Soc.* Vol. V. p. 168. Dr. Stevenson's reading *bati* is erroneous. The inscription has *bittiyē* 2, see *Archæol. Surv. West. Ind.* No. 10, p. 86, and *Reports*, Vol. IV. p. 118. The abbreviation *dī* for *dīvase* and similar ones, to which Professor Oldenberg also refers, do not prove anything regarding the treatment of the cardinal numerals.

The Sahasram Edict.	The Rūpnāth Edict.	The Bairat Edict.
Iyañ . . . . . Vivu- thēna . . . . . sapaññāñā- ti-[6] satā <sup>10</sup> vivuthā-ti [sā na phu] 256 [.] Ima cha aṭhañ pavatēsu [L.] . . yāthā ya . . [v]ā a-[7] thi hētā silāthambhā tata pi likh. . . . th . . i <sup>11</sup> [8]	lōkhāpēta — vāṭata hadha <sup>32</sup> cha [.] Athi [4]silāṭṭhubhā- <sup>32</sup> si- lāṭṭharibhāsi — lākhāpētavaya <sup>34</sup> - ta[.] <sup>34</sup> Eṭinā — cha — vāya- janenā-yāvatakatu paka-ahāle savara vivasē — tavā[ya]ti <sup>35</sup> [.] Vyūṭhēnā-sāvane-kaṭṭē <sup>36</sup> (sā na phu) 256 sa — [3]tavivāsā-ta [6]	

1. B shows that the last syllable is *hē*, not *hē*, as A and the facsimile might suggest. The direct photograph used for the first edition has clearly *-iyāni sanivachhālāni*, before *añ upāsakē* and *hēvañ ā* at the beginning of the line.

2. The upper half of the vertical stroke of *na* is injured, and the reading may have been *no*.

3. Neither A nor B shews any trace of an Anusvāra after the second syllable. But B shews a deep abrasion to the right of the *va*, extending about a third of an inch from the circular portion and the vertical stroke as far as the horizontal line at the top of *va*. It is deepest close to the *akshara*, but the outlines of the latter are nevertheless clearly distinguishable. From the right end of the horizontal line at the top of the *va* issues a vertical one, which is longer than that of the vowel *i*. For this reason and because the Rūpnāth edict has clearly *chhāvachhare*, it is necessary to read *sādvachhale* instead of *savichhale*, which latter form besides makes no sense. The mistake was originally mine, but has been adopted by all my successors in the explanation of the edict. The photograph has *sūdhikē* | *añ* and after the break *t. ētēna cha aññālēna*.

4. The *ā*-stroke is not certain, and the reading may have been also *sanitāñ* or *sanita*, which both are equally admissible. The new materials make Dr. Bhagvānlāl's conjecture *husañ te*, which I adopted in my first edition, absolutely impossible. Before *sañ* stands only the stroke marking the division of the words. The photograph has in line 3 *mūñisā misañ deva kaṭṭā pala*, after the first break [4] *iyañ phale*, and after the second *yañ mahatā*, etc.

5. The space between the vertical stroke of *ki* and the right hand stroke of *g*, is about an inch and a quarter, and just double the size of that between the vertical stroke of *ki* and the left side of *ye*. It is, therefore, most probable that a letter, either *sa* or *cha*, has been lost, the restoration *sakiyē* or *chakiyē* being required by the sense and the parallel passage of the Rūpnāth edict. The photograph has *ālā* before the break.

6. Read *sāvanā*. As the apparent *ā*-stroke of the second syllable is rather short and running off into a point, it is possible that it is due to a flaw in the rock.

7. There is no Anusvāra after *cha*, but there is a rather deep abrasion, which extends all along the upper half of the vertical stroke.

8. The photograph has plainly *chilāṭṭhikē*. The last two vowels are now injured.

9. The photograph has plainly *atṭhe*, the second syllable of which is at present almost entirely gone.

10. The photograph has distinctly *iyāñ cha savanā*. Possibly *sapaññāñāñisatā* to be read.

11. The photograph has distinctly *līkhāpayāthā* and *līkhāpayātha*. The word *pi* stands above the line. Of the last syllable of the edict nothing has been preserved, but the upper part of a vertical stroke to which the vowel *i*, is attached. The *ya*, which Sir A. Cunningham and I have given formerly, does not exist. B shows clearly that peculiar shape of the edge of a large exfoliation, by which the real consonant has been destroyed, has produced the mistake. The lost consonant no doubt was *ta* and the reading *ti*, as M. Senart has suggested. The correct division of the words *līkhāpayāthā* and *līkhāpayātha* has been first given by M. Senart.



12. According to the new materials it would seem that first *sātīlākāni* was incised and then partly erased, a *ra* being at the same time placed before it. No doubt the clerk copied *sātīlākāni*, the Māgadhi form, and then wanted to put in *sātīrākāni*, as the vernacular of the Central Provinces required. In the transcript of this edict the horizontal lines between the words indicate that they stand close together in the original.

13. According to the new materials the reading *adhātīyāni*, which is possible also according to my facsimile, is more probable than *adhātīsāni*. The *āhi* of my first edition is simply a misreading.

14. M. Senart's *vasā* is a misreading, the new materials giving *va-ya-sumi* as plainly as the facsimile attached to the first edition.

15. Read *hakā*; the stroke, intended for the curve of the first consonant, has been attached by mistake to the top.

16. Both according to A, and B, especially according to B, the first letter is an imperfectly formed *sa*, exactly as it looks in my facsimile. B seems to shew before *ka* the somewhat indistinct outlines of a *va*, while A has a blurred sign exactly like that on my facsimile. Though there is no trace of a letter in the blank space, the possibility that the reading may have been *upāsakē*, is not absolutely precluded.

17. M. Senart's *hākā* is neither supported by my old facsimile nor by the new materials, which all shew short vowels. The Anusvāra stands low at the foot of the *ka*.

18. B shews *gha* plainly, *sa* more faintly, while A agrees exactly with my old facsimile. The reading may have been *saghañ*, *sahghañ*, or *sagha*.

19. The first letter is undoubtedly *u* according to the old and the new materials, and the third *te*. The vowel, attached to the second, is not distinguishable in A and B, and the reading may have been either *upitē* or *upētē*.

20. B shews that the real reading is *bādhi* not *bādhiñ*, as M. Senart has, the dot after *āhi* being much too small for an Anusvāra. *Chu* for *cha* (my misreading) is distinct on all the materials, especially on B.

21. The horizontal vowel-stroke, attached to *ya*, has according to B on the right a portion of an upward line, and the correct reading seems, therefore, to be *yi* (not *yā*); compare *bādhi* for *bādhi* and *paratisu* for *paratēsu*.

22. Both A and B shew somewhat faintly *mi* and to the right of the upper portion of the vertical stroke of *sa* a deep abrasion. It must remain uncertain, whether the reading was *misā* or *misāñ*.

23. The initial *ē* of *ēsā* consists of an acute angle and is open at the base, the third line having been left out, I suppose, accidentally.

24. The new materials, especially B, shew *hi ka pi parumamināna*, which, as I have proposed formerly, must probably be altered to *hi kīñ pi pakamamināna*. *Ka* might, however, stand, if it were possible to assume that the Pāli had preserved the ancient neuter *kāl*. B makes it probable that *ra* was originally *ka* and that a very short portion of the crossbar has been lost accidentally by an abrasion on the left. B shows distinctly that the last syllable is not *na* but *nā*, the apparent *ā*-stroke being due to a flaw in the stone.

25. The first letter of *pīpulē* is slightly injured, but the reading given is even according to B more probable than *vīpulē*. The form need not cause suspicion, as the sporadic change of *va* to *pa* is not uncommon in the literary Pāli and in that of the inscriptions.

26. Read *ārādhavē*. The *ra* is certain, but the apparent stroke before *dha*, which M. Senart believes to be an *ē* is not connected with the consonant and clearly due to a flaw in the stone.



27. *Ētiya* must not be changed to *ētāya*, as M. Senart proposes; it is the dative of the feminine stem *ēti*, which appears in *ētissā*, *ētissan*, and so forth. The use of the feminine for the masculine is common enough in these inscriptions; compare e. g. above l. 2, *imāya kālāya*.

28. B proves most distinctly that *atā* not *amā* is the reading. The form *ata* for *amta* occurs also in the Kālsī Rock-Ed. XIII. 2, 6, *atēsu*, and is protected by numerous analogies like *magala* for *maṅgala*, *kitti* for *kiṇṭti*, and so forth.

29. The vowel of this word is not distinguishable. It probably was *pakarē*, and may be a mistake for *pakamē*, as M. Senart thinks, or equivalent to *pakārē*, "manner" (of acting).


30. Read *vaḍhisati*.

31. The *u*-stroke of the last syllable of *pavatisu* is very short, but unmistakable, especially in B. The correction *pavatēsu*, which M. Senart proposes, seems to me unnecessary, as in Pāli *i* frequently appears for Sanskrit *e*.

32. *Hadha* is either a mistake or a vicarious form for *hidha*. The words *lēkhāpēta-vāyata* are as plain as possible on the new materials, and B shews that the rock has not been worn away. On the supposition that *vāyata* stands for *pālata*, i. e. *paratra*, with the in Pāli not unusual softening of the *pa*, the clause may be translated: "This matter has been incised by my order in the far distance (in the districts) and here (in Magadha)." The last words remind one of the phrase in Rock Edict V, *hida bāhileṣu chā nagaleṣu*, (K. l. 16). With this interpretation the sense is unobjectionable, but it may be urged that the parallelism of the next phrase and the corresponding passage of the Sahasram edict make it probable, that there should be a future participle passive instead of the past participle passive. If that seems indispensable, it will suffice to insert one single syllable and to write *lēkhāpetava-vāyata*. *Lēkhāpetava*, i. e. *lēkhāpetava* is as good as *lēkhāpetaviya*. M. Senart's extensive changes seem to me neither necessary nor even advisable as they destroy the sense of the passage.

33. In B the dental *tha* and the final *i* of *athi* are perfectly recognisable. In A these signs look exactly like those of the old facsimile. *Cha* has been inserted as a correction. *Sildāhubhē* is not very plain on the old facsimile, but unmistakable both in A and B. The change of *a* to *u* has been caused by the influence of the labial; compare E. Müller, *Simplified Pāli Grammar*, p. 6.

34. Read *lēkhāpētavaya*. With the termination *vaya* for *viya* compare such words as *supadālayē*, *dupapīḍayē*, and so forth. The final *ta* stands for *ti*, i. e. *iti*. It is, however, not absolutely necessary to correct *ta* to *ti*, as M. Senart does. For, the Mahāśāstrī *ia*, which appears for *iti* in the beginning of a verse or of a sentence, points to the former existence of a vicarious form *ita*, which might be shortened to *ta*.

35. The vowel of the penultimate syllable, which is much injured, is doubtful; that of the antipenultimate  is clearly *ā*, not *i*, as M. Senart's transcript makes it.

36. *Vyūḥena*, not *Vyāḥena*, is the reading; but the *u*-stroke is very short, and the semicircular stroke of the *ya* very thick.

37. The final *i* of *vasāni* is at least probable, and it is certain that there is no Anusvāra after the *na*. Possibly *yaṇ hakaṇ* to be read.

38. The Anusvāra of *saṅghē* is not certain. Both the impressions have clearly *upayātē* not *upayāte*.

39. The second syllable of *amisdā* stands above the line. The following syllable may have been *naṇ*, but the stone is just here very rough. *Dēvēhi*, now known as the reading of the Mysore versions, is tolerably distinct with the exception of the last consonant, which is rather faint.

40. *Chakiyē* not *chakayē* is the real reading. The first sign of *hamaminēnd* is half gone. There is no *ya* after it.

41. *Chakayē* looks almost like *takayē*, because the *cha* has been made triangular and the lower line is fainter than the two others.

42. The Anusvara of *amīdā* is not certain, the other two signs are faint, but recognisable.

### FOLKLORE IN SALSETTE.

BY GEO. FR. D'PENHA.

No. 17.—*A Cinderella Variant*.<sup>1</sup>

Once upon a time there lived a king with his queen and two children, the elder a daughter of about ten or twelve years of age, and the younger a boy about seven years old. At this time the princess and the prince had the misfortune to lose their mother. The princess supplied her place, in the way of taking care of her brother, and other domestic affairs; and everything went on smoothly, so much so that the king forgot his affliction, and made up his mind not to marry again, for fear his second wife should ill-treat his daughter and son.

Now it happened that there lived close to the palace a widow, who also had a daughter of about the same age as the princess, and so like her that little or no difference could be seen between the two. The princess, after she had finished her domestic duties, was in the habit of visiting this widow and spending some time there. The widow, too, took a great liking to the princess, and every time she was visited by the girl, she would dress her hair, deck her with wreaths of flowers and shew her much kindness. While treating the princess in this manner, she would often say:—

"My dear princess, are you not tired of your life, cooking and doing all the household work? You must ask your father to marry again, when you will have less work to do, and be more happy."

But the princess would say:—"I like to do the household work; and my father loves me the more for it. As for his marriage, I cannot tell why he does not marry."

Things went on like this for several months, and the widow said the same thing every day to the princess. So one day the princess said to her father:—

"Father, why don't you marry another wife?"

The king, however, said:—"My dear child, I do not want to marry for the sake of you and your brother. There is every probability that your step-mother may ill-treat you, and injure you."

The following day, when the princess visited the widow, she told her what the king said, but the widow said to her:—

"Oh, what an idea for your father to have. Do not believe a word of it. Ask him again to marry, and if he says that he is afraid of your being ill-treated, say it will not be so."

So in the evening, at supper, the princess, again, said to her father:—"Why don't you marry again?"

And the king repeated the same reason. Upon this the princess said:—"No, no, father, it will not be so. On the contrary, it will be a relief to me in my domestic duties."

But the king seemed to pay no heed to the princess's words, and so the widow resorted to other tricks.

One day, as the princess was cooking something, she happened to leave the kitchen for a little while, and the widow came and put in the pot a handful of sand. Another day, she came

<sup>1</sup> [It must be remembered that this is an Indian Christian tale.—ED.]

in the same way and put in a great quantity of salt. On a third day she put in a lot of earth. And so on for many days. The king used to be surprised to find his food cooked in such a way, and thought that, because he would not marry a second time, the princess was doing it on purpose to vex him and to force him to marry. However, he thought it best to make himself sure as to who was really doing the mischief. So one day he left the house in the presence of the princess, and, returning quietly by another door, hid himself in such a position as to watch everything that was being done in the kitchen. The princess put a pot of rice on the oven to boil, and went to a well close by to fetch water. In the meantime the widow, who had seen the princess going to the well, came in and threw in the pot a lot of sand, and went away. The king, who had seen everything, now came out of his hiding place, and, after the princess came back with the water, he returned to the house, as if he had come from a distance.

In another half hour the dinner was ready, and the princess laid it on the table, and they sat down to partake of it. While they were eating, the king said: —

“My dear daughter, now tell me, who is it that tells you to say to me that I must marry? Is it your own idea, or has any one else suggested it to you?”

The princess replied: — “Father, it is our neighbour, the widow, who tells me to speak to you in that way. And I think it is only reasonable that you should marry.”

“But,” said the king, “as I told you before, your step-mother may treat you very badly.”

And the princess said: — “No, father, it will not be so.”

The king then said to her: — “Very well, I will marry again; but should you complain of any ill-treatment at the hands of your step-mother, I will pay no heed to it. In fact, I will not even look at you.”

Thus said the king, and it was settled that the king should marry again. And it happened that his choice fell on the widow, who was so kind to the princess.

Preparations were now made for the grand occasion, and on the appointed day the king was married to the widow with all possible *solat*, and henceforth she must be called the queen. The queen continued to treat the princess with the same kindness as before for a few days, and then, as is usual with step-mothers, began to ill-treat her. She made her own daughter wear all the nice clothes of the princess, and do nothing all day but sit idle and eat sweets and such like things; while the princess had to go in rags and bear the drudgery of the cook-house and other domestic work. The prince, too, was, under plea of being a mischievous child, sent to some school, where he was kept like an orphan.

Day after day the queen took a greater dislike to the princess and ill-treated her further. Her hatred went so far that she could not even bear the sight of her, and she, therefore, began to devise means to keep her out of sight, if not altogether, at least during the day. So she one day told the king to buy her a cow. The king, at first, refused to do so, saying they had no business with a cow, but the queen insisted on having a cow, and, at last, the king was persuaded upon to buy one. As soon as the cow was bought and brought home, the princess was ordered by her step-mother, the queen, to take her out to graze every morning, and not to return home till dusk. For her own food during the whole day she was given bread made of *bājri*.<sup>2</sup> The poor princess had no alternative but to obey. In fact she was only too glad, for it would keep her away the whole day, and save her the abuse she was wont to receive from her step-mother.

Every day, as soon as she got up in the morning, the princess could be seen with a bundle of *bājri* cakes in one hand and with the other leading the cow to the grazing ground some miles distant from the palace. Now it happened that the princess daily fed the cow with the *bājri*

<sup>2</sup> Bread made of *bājri* is eaten only by the very poor classes.

cakes that were her own food, and the cow, after eating them, deposited *bhūklārūs*<sup>3</sup> and *tānlārūs*,<sup>3</sup> with which the princess fed herself, and thus grew strong and stout. This change in the condition of the princess (for, it must be remarked, she was reduced to almost a skeleton while at home) excited the curiosity of the queen, who wondered what could be the cause of it.

One morning she sent the princess with the cow, without the *bājri* cakes, telling her that they were not ready, and that her sister (for so the princess addressed her step-mother's daughter) would bring them to her, when prepared. The object of the queen was, of course, to send her daughter to watch the princess, as to what she did and ate that made her so stout. Accordingly, an hour or so after the princess had gone, her step-sister followed her with the *bājri* cakes, which she gave to the princess, and, pretending to return home, hid herself close by, so that she could see everything that the princess did. The princess little suspected that her step-sister had concealed herself, and that she was watching her actions. So, as usual, she untied the bundle of *bājri* cakes and fed the cow. No sooner had the cow finished the last morsel than she deposited *bhūklārūs* and *tānlārūs*, and with these the princess appeased her hunger and thirst. The queen's daughter, who had seen everything from her hiding place, now went home. Her mother asked her if she had seen what the princess did to make her so stout and strong. The girl said:—

"O mother, it is not surprising that the princess is getting so stout and strong. As directed by you, I gave her the *bājri* cakes, and, pretending to go home, I concealed myself so as to see everything. The princess thought I had gone home, and she untied the bundle of *bājri* cakes and gave them to the cow; and on eating the cakes the cow deposited *bhūklārūs* and *tānlārūs*. O what sweet a savour they sent forth! In truth, I was half inclined to come out from the place of my concealment and to ask for a share. The princess ate the *bhūklārūs* and *tānlārūs*; and that, I am sure, is the reason why she gets so stout and strong."

"If that be the case," thought the queen to herself, "surely, it is better that I send my own daughter to graze the cow."

Thus it was decided that from the following day the princess should stay at home and that her step-sister should take the cow to graze. So, on the next day, as the princess was about to take the cow to the grazing ground, her step-sister came up to her and said:—

"Sister, let me take the cow to graze. You must have been disgusted and tired, going with the cow daily. I wish to relieve you for a few days."

The princess little thought of the true reason of her step-sister's anxiety to take the cow to graze, and so allowed her to go with the cow; while she herself stayed at home, not in the least relieved of any troubles, as her step-sister had said, for she was shewn into the kitchen, where she had to work all day.

The queen's daughter, taking the bundle of *bājri* cakes, led the cow to the grazing-ground. When she reached it, she untied the bundle and fed the cow with the *bājri* cakes, every moment expecting to see the cow deposit *bhūklārūs* and *tānlārūs*, but to her great annoyance and disgust the cow discharged dung! The girl, however, consoled herself with the thought that, that being her first day, she must not expect *bhūklārūs* and *tānlārūs*. But the same thing continued for many days, and the girl was reduced almost to a skeleton for want of food. So she told her mother how she had been disappointed, and that she was determined not to go again.

This affair was the cause of further hatred on the part of the queen towards the princess, and she made up her mind to somehow or other get rid of her. The queen, therefore, now and again, told the king that the princess was now grown up, and that he must dispose of her in marriage; but the king paid no heed to what the queen said.

<sup>3</sup> *Bhūklārūs* are sweetmeats made into balls, and the *bhūklārūs* and *tānlārūs* of the text were supposed to appease her hunger and thirst: *bhūklārūs* means hunger, and *tānlārūs* thirst.

About this time it happened that the king of a neighbouring country had an only son, whom the father desired to get married, but the prince said that he wished to select his own wife. For this purpose he told the king to get up a dance and to invite to it all the neighbouring princesses, as well as other big folk. The king, therefore, appointed an evening for the dance, and hundreds of princesses and the daughters of nobles were invited.

Milliners were at once called into requisition, and the girls vied with each other in choosing out dresses and slippers for the occasion. Our queen, too, got a very nice dress for her daughter, also a beautiful pair of slippers. The day appointed for the dance was fast approaching, and all the girls were anxiously waiting to go to it, and were impatient to know who would be selected by the prince for his wife. This was, however, a cause of great misery to our princess, for she thought to herself:—

"All the girls will soon go to the dance, while I must sit at home. Oh that my mother were living! Would she not get me a new dress to enable me to go too? Even, though my mother was dead, my father would have done everything for me; but he takes no notice of me now, and it will be useless for me to speak to him, for has he not warned me that, should anything go wrong, I must not complain, and also that he will pay no heed to what I may say or do? Cursed be the hour when I insisted upon and persuaded my father to marry a second time!"

Thus she thought, and burst into sobs and cries, and from her eyes ran a stream of tears. While the princess was in this mood, her godmother, who had been dead for some years, appeared to her, and asked her what was the matter with her, and what she wanted. The princess told her of her misfortunes since her mother's death, how she was ill-treated by her step-mother, and every thing else that had occurred. She then told her that she wanted a dress and a pair of slippers to go to a dance, which a neighbouring king had got up to enable his son to select a wife.

"Oh! is that all?" said the princess' godmother. "Do not fret about it: make yourself easy. You will have every thing you want in time."

Thus she said and disappeared.

In due time the day of the dance came, and hundreds of girls, each dressed in her best, with bright and variegated coloured slippers, could be seen making their way to the palace of the king who had given the dance. The queen also sent her daughter handsomely dressed, thinking perhaps the prince might take a liking to her. At the appointed time dancing commenced, and the prince was seen dancing with several girls alternately. Our princess, who had seen all the girls going, and not yet having received the dress her godmother had promised, thought the vision was merely a dream, and again burst into tears, when, she immediately saw a very handsome dress and a pair of golden slippers. Having dressed herself hastily she entered the king's palace, and went into the dancing hall, when every body's attention was at once rivetted on her — dancing ceased for a short time, and all admired the very beautiful dress, and the more beautiful features of the new-comer. All were at a loss to know who the stranger was. Even her step-mother and sister did not recognise her. In a little while dancing commenced with renewed vigour, and the prince, who was quite enamoured of the princess, danced with no one save her. The merriment continued till the small hours of the morning, when all the guests left one by one. The princess, whom the prince tried to stop, made her escape and left before every body, and going home resumed her usual dress, which was not much better than rags.

Soon all the guests were gone and day dawned, and the king asked his son if he had made his choice. The prince said he had, but that unfortunately he could not tell her name, nor did he even know whence she came, and that he was, therefore, very unhappy. The prince now asked the king to give another dance, when, he said, he would take more care in making a

proper choice. The king, who was very fond of him, agreed to do so; and, a month or so after, again sent invitations to different countries, stating the object he had in view in getting up the dance.

The people, that had come for the first dance, now thought that the prince had not made his choice. They, therefore, ordered better dresses and slippers than on the first occasion, thinking that this time at least their daughters might succeed in winning the prince's love. On the appointed day hundreds of ladies with their daughters proceeded to the palace with beautiful dresses, flaunting the best silks and displaying their very best jewellery. A few days before this, the princess, again began to think of her inability to go to the dance, and burst into tears, when her godmother again appeared to her and comforted her, telling her that she would, as on the first occasion, get a dress and slippers in time for the dance. She then asked her what was the result of the first dance, and the princess told her godmother all that had occurred; how she went somewhat late; how dancing ceased for a while, and all the people began to admire her; how she remained unrecognised by any one, particularly by her step-mother and sister; how the prince danced with her alone; and how, when she was going home after the dance, the prince tried to stop her, but she escaped from his grasp and went home before every one, and thus kept her step-mother and others in ignorance about her being at the king's palace. Her godmother, upon this, said:—

"My dear child, I am very glad to learn that the prince was enamoured of you, which I gather from his dancing with you alone; but, I think, you did not act rightly in making your escape from him. On this occasion you must behave differently. I am sure that, after dancing is over, the prince will try to keep you, but you must, in making your escape, leave behind one of your slippers, which will be the surest means of the prince's being able to find you. In the meanwhile, compose yourself and be cheerful." Thus spake the godmother and disappeared.

On the appointed day, when hundreds of guests had already gone to the palace, the princess was seated alone in her father's house, anxiously waiting for the dress and slippers, and began to doubt the sincerity of her godmother. While she was yet thus thinking, she saw before her a very handsome dress, — even more handsome than that she got on the first occasion, — and also a pair of golden slippers, studded with gems of the first water. Thus equipped the princess went in all possible haste to the king's palace, and as she entered the hall wherein the guests were assembled and were already dancing, all the people were struck dumb at the grandeur of the dress and the brilliancy of the slippers, and also at the noble demeanour and the handsome appearance of the new-comer. As on the first occasion dancing ceased for a while, while the people kept admiring the new guest. When dancing was resumed, the prince, who was bewitched by the beauty of the princess, would take no one except her to dance with him. They kept up the dancing till near dawn of day, when the guests began to leave, one after another. This time the prince tried to stop the princess, but she managed to free herself from his grasp, and in the struggle to escape she let one of her slippers come from her foot, and ran away with all speed, so as to be at home before the others. She reached her house and resumed her ragged clothes; and when her step-mother and sister returned home they little dreamt that the fair person they saw and admired so much was the one they had so ill-treated.

The guests all went to their respective houses, but the prince snatched the slipper, and went unobserved and threw himself down in his father's stable, thinking how to find out the owner of the slipper, whom alone he wished to marry. The king and his servants searched the whole palace and then the whole town for the prince, but he was nowhere to be found.

The night passed and in the morning the maid-servants (*butkins*, sing. *butkin*) took some *gram* to feed the horses; but instead of giving the gram to the horses they ate it themselves, throwing the husks to the horses. This the prince saw, and reproached them for



their deceit. As soon as the voice of the prince fell upon the ears of the maid-servants, they said:—

“Oh dear prince, what are you doing here? The king is searching for you all over the country, and, being unable to find you, he has become sick.”

But the prince said:—“Away, you humbugs. This is how you do your work: you eat the gram yourselves and give only the husks to the horses. No wonder you are becoming fatter day by day, while the horses are becoming leaner and weaker. Go away now; but take care of yourselves if you say a word about me to any one, at any rate to my father.”

The maid-servants went away, but paid very little heed to the prince's threats, and went and stood before the king, saying:—

“*Rājā Sāheb, Rājā Sāheb, ākhāl tē baṛī gōṣṭ hāi*; Sir King, Sir King, if you will listen, there is a good story (news).”

Upon this the king roared out:—“*Kā hai? Tūmīn khātūs hā āni rapṭūs hā! Kā sāngṭā is sāngṭā bēgin*. What is it? You are always eating and always crying! What you have to say, say quickly.”

The maid-servants answered:—“Good news, Rājā Sāheb, our prince is in the stables.”

The king, however, would not give them credit, and therefore said:—“Oh, get away! You are always telling me lies! Why don't you say you want something?”

But the maid-servants swore that they did not want anything, and that they were telling him the truth, for they saw the prince with their own eyes.

Thereupon the king went with the maid-servants to his stables, and he saw, as the maid-servants had told him, the prince lying on the floor. The king thus spoke to him:—

“*Kā hōṭī tūlā? Kamāchanh dūkh parlan tūlā gē sūnīn hā tabilān līkālāi? Sāng māḷā. Kōnīn hāt tūlīlāṣṭ tūvar, tiāchā hāt jhēn; kōnīn pān tūlīlāṣṭ tūvar, tiāchā pān jhēn; kōnīn dūkh kēlāṣṭ, tiāchā dūkh kārīn. Ou sāng, hā pāijē tūlā tēn paidān karīn*. What ails you my son? What trouble has come upon you that you have concealed yourself in the stable? Has any one threatened injury to you? Tell me. If any one has lifted up his hands against you, I shall take (out) his hands; if any one has used his legs to do you harm, say, and I will take (out) his legs; if any one has looked on you with an evil eye, say, I will pull out his eyes. Or, say what you want, and I will see that you get it.”

Upon this the prince said:—“Father, nothing ails me; nor has any one threatened me. My grief is this. Look at this slipper. If you can get the owner of this slipper to marry me, I will have everything and I shall be happy; otherwise I will put an end to my life by starving myself.”

The king then said:—“Is this all that you are so grieved about? Your desire shall be fulfilled at any cost. In the meanwhile, come, leave the stables, and take your meals.”

The prince got up and followed his father, resuming his usual mood. The king then sent servants with the slipper the prince had picked up, with instructions to go from house to house through all the town and even to neighbouring countries, and try it on the foot of every girl they saw and whatsoever girl's foot it fitted, that girl was to be asked in marriage for the prince.

Away went the servants from village to village and city to city, and inquired from house to house if there were any girls. Hundreds of girls were shewn them, and they tried the slipper on every one of the girls' feet, but it fitted no one. At last they came to the house of our princess, and on inquiry from the servants if there were any girls in the house the queen shewed them her daughter. The servants tried the slipper on her feet, but it did not fit her; so they asked if there was another girl, but the queen said there was no other girl besides her daughter. The servants now went and searched the houses over again, but with no success. For

a second time they came to the princess' house and asked to be shewn any girls that there might be in the house. This time, too, the queen produced her daughter, but in vain. The servants again asked if there was no other girl in the house, and the queen again said there was none besides her daughter. The servants were about to go away when, as Providence would have it, they chanced to see the princess in the kitchen, and asked the queen to call her out. But the queen refused to do so, saying she was only a servant in the house, and, therefore, it would not be worth while trying the slipper on her feet. The servants, however, insisted on the girl in the kitchen, whoever she might be, being called out, and the queen was obliged to call her out, which she did with the greatest reluctance. The princess was soon in the presence of the servants, who asked her to wear the slipper which they gave her, and which fitted to her foot exactly; and what wonder, did it not belong to her? The servants next asked for an interview with the king, our princess' father, with whom it was arranged that he should give his daughter in marriage to the prince, the son of their master, the king. The king gave his consent to the marriage, and thus it was decided that the princess should marry the neighbouring king's son, and a day, a few months after, was appointed for the auspicious occasion.

During the interval from this date, which we may call the day of betrothal of the princess and the prince, and the day of their marriage, preparations were being made on the grandest scale imaginable. Rice was ground for making *pôlé*<sup>4</sup> and *ôrd*,<sup>5</sup> and all sorts of provisions were made ready for the great event. In due time the appointed day came, and the marriage of the princess with the prince was celebrated with great *déclat* and guests were feasted for several days by both parties. This was, of course, an event of great jubilation for the princess, and for two reasons: — firstly, because she had been fortunate in obtaining a prince for her husband, for it must be remembered that, had it not been for the dances that were given by the prince and the timely aid of her godmother, she would never have been married to a prince, as her father never paid the slightest attention to her; secondly, because she had, at length, escaped from the drudgery of the kitchen, and more so from ill-treatment at the hands of her step-mother. On the other hand, it was the greatest mortification to the queen, her step-mother, who was frustrated in her attempts to get her own daughter married to the prince. She could not, however, do anything now, and so she pretended to like what had happened, and shew every possible respect for the princess' husband, and treated him and also the princess with apparent kindness.

After spending a few days at his father-in-law's house, the prince taking his wife went and lived at his own house. When several months had passed after their marriage, the princess became *enceinte*, and in due time, when nine months had elapsed, she brought forth a beautiful child, a boy.

In the meanwhile the princess' step-mother, who was still bent upon mischief, kept on devising plans to get rid of her, and to get her daughter in her place. With this view, she one day asked her husband, the king, to invite his daughter and son-in-law to spend a few days with them. The king accordingly sent an invitation, which invitation his son-in-law accepted, and came with his wife and child. The queen treated them with great kindness, and pretended love for the princess like her own daughter. When a few days passed the prince asked permission to go home, but the queen asked him to stay a few days longer. The prince, however, said that he could not stay any longer, as he had to attend his father's *darbâr*. The queen then said that, if he could not stay, he might at least allow his wife to remain a few days, and asked him also to come again on a certain day, when he could go home with his wife. The prince saw no objection to keeping his wife at her father's house, especially after so much entreaty from the queen, and, little suspecting the mischief she was up to, he allowed his wife to stay

<sup>4</sup> For description of *pôlé*, sing. *pôlé*, see the tale of "Bâpkhâdî" ante, Vol. XX. p. 148, note 3.

<sup>5</sup> *ôrd*, sing. *ôrd*, are described in the tale of "The Ill-treated Daughter-in-law," ante, Vol. XXI. p. 376, note 2.

another week or so, and, promising to come on a certain day to take her home, he went away. When the prince was gone the queen still shewed the same kindness to the princess.

One day, the queen called her daughter aside and said to her:—"When you go to the well to-day to fetch water, the princess, as is her wont, is sure to come to help you. If she happens to draw water from the well, you peep in and say to her—'oh, how beautiful your reflection is in the water!' Then ask her to let you wear all her jewels, which she will certainly not refuse you to do, and ask her how you appear with all the jewellery. When she again stoops to draw water, hold her by her legs and throw her into the water, and come home sharp."

The girl promised to do exactly as her mother said.

During the course of the day the girl took up a vessel and told her mother she was going to the well to fetch water. Upon this the princess also took up another vessel and followed her step-sister to the well. Now, while the girl was rinsing and washing the vessels the princess began to draw out water from the well, upon which the girl also peeped inside and said:—

"Oh, sister, how beautifully you reflect in the water! Suppose I put on your jewels, shall I also look as beautiful?"

The princess, who did not, in the least, suspect any foul play, stripped herself of all her jewellery and put it on her step-sister, who then went and looked in the well, saying:—"Oh sister, I do, indeed, look very beautiful with all the jewellery, but, I must confess, your beauty beats mine hollow. Come, remove the jewels from my person and wear them yourself. Who knows, I may lose some, or some of them might drop into the well."

The princess, however, said there was no necessity to be in such a hurry to remove them, but told her to keep them till they went home. The girl was only too glad that the princess was careless about the jewels. The princess now again began to draw water, and as she stooped to draw a bucket from the well, the wretched girl caught her by her legs, and, throwing her in, ran away, carrying the vessels they had brought for water. The poor princess was soon at the bottom of the well and was dead.

A few days passed after this and the prince came to take his wife, the princess, home when the queen ushered in his presence, her own daughter, as his wife. Now, as we said before, this girl was about the same age as the princess, and in appearance, too, there was little or no difference, and even her voice did not betray her. The prince, at first sight, had some misgiving about her, but thought that some circumstance or other might account for the very slight difference he perceived in her. He passed the day at his father-in-law's, and, taking his supposed wife with his child, went home. Before leaving the queen put in the place of her daughter's breasts cocoanut shells, which made them look bigger, and thus deceived the prince thoroughly. When they had reached home the girl behaved to the child exactly as a mother would, that is, she would give, or pretended to give, suck to the child, bathe him, and so on. But the child always kept crying, particularly during the day, for want of milk.

Now it happened that during the night, when all used to go to sleep, the princess, though she was really dead, used to come to her husband's house, and, by some charm, put every person to a sound sleep; and entering the bed-room, she used to give suck to the child, and this kept the child from crying much in the night. After giving milk to her child, the princess would sit on the *hindlā* in the outer verandah, and sing:—

"*Ūrphāṇḍī cīmī, thanīā karāṇīlī, hāis kaṇḍ gō māñjē bhartārā zōgī?*  
*Ūrphāṇḍī chōlī, thanīā karāṇīlī, hāis kaṇḍ gō māñjē bālā zōgī?*  
*Ūrphāṇḍī chōlī, thanīā karāṇīlī, hāis kaṇḍ gō māñjē sasrīā zōgī?*  
*Ūrphāṇḍī chōlī, thanīā karāṇīlī, hāis kaṇḍ gō māñjē sāsū zōgī?*

<sup>6</sup> The *hindlā* is a cot suspended by four chains or ropes tied to the four corners, on which people sit and swing about with their feet. It is a favourite article of furniture in the houses of natives, and those of the Bombay East Indians in Salsette. It is generally suspended in the outer verandah.

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my husband ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my babe ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my father-in-law ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my mother-in-law ?

After repeating this song several times the princess would disappear. This continued for many days, but no one in the king's palace was aware of it, except an old woman, who lived in a hut close by, and used to hear this song nightly, wondering what it meant, or who the person was that sang it. One day, the old woman saw the prince passing her hut, and stopping him she asked him who it was that sat on the *hindlā* in the night and sang.

The prince was surprised to hear that someone sat on the *hindlā* and sang when all were asleep. "Who can it be?" he thought to himself. "Everyone in the house goes to sleep as early as possible."

Thus thinking, he told the old woman he could not believe such a thing. The old woman, however, swore that she heard some one singing every night, "but to make yourself sure," said she to the prince, "don't go to sleep to-night, and keep yourself concealed near the *hindlā*, and then you can find out for yourself whether what I tell you is the truth or a lie." The prince agreed to do so, and went away.

In the evening, after taking supper, all the people of the palace went to bed, but the prince kept awake and hid himself close by the *hindlā*. About midnight he saw the figure of a young woman come and enter the palace, though the doors were all closed. The woman entered the bed-room, and after giving suck to the child, she came out and sat on the *hindlā* and sang:—

"*Urphāndī chōlī, thanīā karāñlī, hāis kani gō māñjē bhartārd. sōgi?*

*Urphāndī chōlī, thanīā karāñlī, hāis kani gō māñjē bāld. sōgi?*

*Urphāndī chōlī, thanīā karāñlī, hāis kani gō māñjē sarvīd. sōgi?*

*Urphāndī chōlī, thanīā karāñlī, hāis kani gō māñjē sāsā. sōgi?*

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my husband ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my babe ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my father-in-law ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my mother-in-law ?

The prince now believed that what the old woman told him was true. He waited till the princess had repeated the song three or four times, upon which he left his hiding-place and seized the princess by her hand; and asked her who she was, and what her song meant. She then told him that she was his wife, who was drowned in a well by her step-sister, while she had been to her father's house. She next explained how it had all happened.

When the prince heard the whole story of the princess, his oft-recurring suspicions about some fraud being practised on him were now confirmed. He seized the princess by the hand and begged of her not to leave him, but to stay with him, which she did. He next got into a rage and went and cut the pretended wife into three pieces: two pieces of the trunk he hung up on two roads, and the head (the third piece) he buried with mouth open in a latrine, the meaning being that she should eat human excreta as a punishment.

Some time after this, her mother, who was not aware of all that had occurred, happened to pay a visit to her son-in-law's, but was surprised to find her daughter absent, and she was the more confused to see the princess, who was known to be dead, alive, and in the palace. She, however, dared not question any one as to the true state of affairs. During her stay there, she had occasion to resort to the latrine, when she heard the words: "Ah! mother, will you also be so cruel as to evacuate into my mouth?" The mother was struck dumb as the words fell upon her ears, for she recognised the voice of her daughter, and looked about to see whence it came, and she caught sight of the head of her daughter. She asked her what it all meant, and the daughter told her everything: how the princess, though dead, used to come in the night and give suck to her child; how she used to sit on the *hindli* and sing the song which led to the discovery of their fraud; and how the prince, in his rage, killed her and cut her into three pieces, two of which he hung up on two roads, and the third, her head, he had buried in the latrine as a punishment. The poor mother, without another word, and not even staying to say good-bye to her son-in-law, made her way home, with shame and confusion in her face.

The prince and the princess, who, as we said before, had consented to stay with the prince, then lived very happily to a very old age.<sup>7</sup>

## FOLKLORE IN WESTERN INDIA.

BY PUTLIBAI D. H. WADIA.

### No. 19. — *Sārya and Chandrā.*

Once there was a Rājā, who was very fond of going about his kingdom in disguise, and acquired, by that means, knowledge of a good many things happening in every part of it.

One day standing under the shade of a tree near a well, he noticed a group of girls in the first flush of womanhood, chattering away and imparting to one another all their little hopes and fears, prospects and designs, as girls of the same age are wont to do, when they get together. The Rājā felt interested, and stood quietly listening, as one of them said: "Now, sisters, I propose that, instead of wasting our time in idle talk, we tell one another what special qualification each can boast of! For my part I can do a good many things that other girls can do likewise, but there is one thing in which I excel all others, and what do you think it is?"

"We really cannot say," replied the others laughing; "pray, tell us what it is that you excel all other girls in?"

"Why I," said the first speaker, who was, by the way, a betel-nut seller's daughter, "I can divide one small betel-nut into so many fragments, that after each member of a large assemblage, — say, the largest wedding party — had one, there would still be some to spare!"

"Ha, ha, what does that signify?" laughed one who was a pan-leaf seller's daughter, "I can divide one pan-leaf — one small pan-leaf you know — into as many pieces, as you can your betel-nut, and I am sure my friends here will agree that that shews greater skill!"

And so the girls went on and on, till at last one, who looked not only prettier than the rest, but was also considerably superior by birth and breeding, outdid them all by the very magnitude and nature of her boast!

"I," said she, when her friends called on her to speak and tell them what special qualification she had, "I am destined to give birth to the Sun and the Moon."

Her companions were taken aback at this strange declaration, and while some giggled, others laughed at her as a dreamer. But the Rājā, who had watched her with special interest,

<sup>7</sup> [This story is very interesting as being the result of the telling of European tales to Indian children. Cinderella has become naturalized fairly among native Christians; but the European ghost appears in a very strange form.—Ed.]



was so struck with the force of her strange words, that he was seized with an eager desire to win her in marriage, and thus to share her destiny of bringing the Sun and the Moon in human shape upon earth!

So, when the girl separated from her companions, he followed her up to her house, unnoticed, and found that she belonged to a very respectable Brāhmaṇ family!

This proved, however, no bar to his wishes, for he sent messengers to her father to ask him, or rather to bid him, give his daughter in marriage to him, and where was a subject that had the courage to refuse what royalty marked for his own! So, despite the difference in their castes, the Brāhmaṇ lady was married to the Kshatriya Rājā amid great pomp and rejoicings on both sides.

Now this Rājā had three other wives, but his Brāhmaṇ bride was placed above them all on account of the strange and interesting destiny she was reputed to be the means of fulfilling. Consequently, the others grew jealous of her, and now and then devised plans for bringing her into disfavour with the Rājā, but, for some time, without success.

Things went on like this for some time till it was whispered in the household that the Rāṇī was *enciente*, and soon the news got wind, and there were great rejoicings throughout the kingdom, for the Sun and the Moon were soon to be born upon earth! But the Rājā knew how much he had to fear from the jealousy of his other Rāṇīs, and had constantly to be on guard lest they should find means to harm his favoured wife or her expected progeny in some way.

Now, unfortunately, it happened that war broke out with a neighbouring power just when the time of the lady's delivery came near, and the Rājā had to go out himself at the head of his large army to fight the enemy. So he cautioned his Brāhmaṇ wife against the wiles of her co-wives, and giving her a large drum, told her to beat it with all her might as soon as she was seized with the pangs of maternity, assuring her that the sound of that miraculous instrument would reach him wherever he was, and soon bring him back to her!

As soon, however, as the Rājā's back was turned, the three crafty and jealous women set to work, and by their wiles and flattery succeeded in inducing the simple Brāhmaṇ girl to tell them all about the drum, and the wicked Rāṇīs lost no time in cutting it right through! When the time came for the poor lady to make use of it, she beat it with all her strength, but it would give out no sound! She was too simple, however, to suspect her co-wives of having tampered with it, for she thought all along that they were her well-wishers, as they kept constantly near her and made much of her! She was moreover indiscreet enough to ask them to be near her when her expected twins were born, — the Sun represented by a divinely handsome boy, the Moon by a bewitchingly lovely girl! And now the crafty women had their opportunity. As soon as the little twins came into the world, they covered up the mother's eyes on some pretext or other, and taking away the dear little babes, deposited them side by side, in a little wooden box, and set it afloat in the sea! In the meantime the midwife, whom they had completely bought over to their interests, put in the twins' place, by the mother's side, a log of wood and a broom, and, then calling in the ladies and the officers of the court, told them to see what the lady had given birth to! The poor lady herself, however, refused to believe the hag's story, and suspected foul play, but had not the courage to speak while the Rājā was absent.

The Rājā, on his part, had been counting the days as they passed by, and expecting every moment to hear the sound of the drum; but as several days passed and he heard it not, he could no longer control his impatience; so throwing up the chances of war, he at once bent his steps homewards. But what was his surprise on arriving there to see that the courtiers and others who had come forward to meet him, wore long faces, and while some sympathized with him, others laughed at him for being duped by a cunning woman, who had devised that plan of



inveigling him into marrying her ! The Rājā was beside himself with rage at this, and when he went into the presence of the Rānī, and the broom and the log of wood were produced before him, he struck the poor lady in his anger and forthwith ordered her to be cast into prison.

And what a prison her enemies contrived her to be consigned to ! It was a dreary little room hemmed in between four massive walls, with just one small window in one of them to let in the air. Some coarse food and water was all that was given to her each day through that small window, and that, too, was barely enough to keep body and soul together ; and in this wretched state the poor creature had to pass endless days and nights. Hope, however, sustained her through this trial, for she knew that she was innocent, and that a day would come when those who had brought about her ruin would be exposed.

While these events were taking place, the wooden box which contained the two little babes floated calmly on the surface of the ocean, till at last it was cast on a distant shore just at the feet of a poor devotee of the Sun, who lived by begging, and spent his days and nights on the desolate beach, worshipping the Sun and the Moon by turns. He eagerly picked up the box, and on opening it, was no less surprised than delighted to see what it contained ! The cry of hunger, which the dear little things gave just as the box was opened, awakened a feeling of the deepest love and tenderness in his breast, and he wished he were a woman and could suckle them, for he had with him then neither milk nor any other kind of food which he could give them. In sheer desperation, therefore, if only to keep them from crying, he put a finger of his into each of the little mouths, when lo ! the poor hungry babes began to derive sustenance from them and were soon satisfied. The devotee was delighted at this, and, taking the little ones into his hut, fed them in this strange manner whenever they were hungry, and soon found that they thrived beautifully on the nourishment they derived from his fingers !

After a year or so, when the little ones were able to eat solid food, he would put them in some safe place, and, going into the neighbouring town, beg food for them in the name of the Sun and the Moon. The people all revered this good man, and cheerfully gave him what they could spare, and he would return to his hut and divide what he thus got with the little ones, just as a loving mother would do. Now the devotee, by means of his occult powers, had found out who his little charges were, and had consequently named the boy Sūrya and the girl Chandrā. When Sūrya and Chandrā were about seven or eight years old, the good old man felt that his end was approaching. So, one day he called them to his bedside and gave them two things, a stove in which he had constantly been in the habit of keeping a fire burning, and a stick with a rope attached to it. He told them that if they wanted for anything after he was dead, they had only to burn some incense on the fire in the stove, and they would get it. As for the stick and the rope, he told them that, if ever they wanted to chastise or punish any one, they had only to whisper their instructions to the stick and the rope, and they would immediately set to work and give the culprit as good a thrashing as ever was given to anyone.

Soon after the good old devotee had gone to his rest, the two young people thought of going forth into the world and finding out who their parents were, for they had learnt from their late benefactor how they had been discarded and entrusted to the mercy of the waves.

So, as a first step, they expressed to the stove a wish to have a beautiful garden, and in it a golden palace, such as human hands could never build, in a place they chose for themselves. And soon they found themselves in a gorgeous golden palace, whose walls and roof shone so brightly against the Sun, that they cast a strong reflection on their father's palace which was, as chance would have it, situated at the distance of about ten miles from it ! The Rājā was surprised at this, and sent forth his men to make inquiries as to the source of that strange light, when he was told that a lustrous palace of pure gold had risen up in the midst of the jungle, and was occupied by a beautiful lady and her brother. At this mention of a beautiful lady, the Rājā was seized with an eager desire to see her, and to win her favour, and

offered a large reward to any one who would undertake to persuade her to let him have just a look at her.

Several persons came forward to compete for the reward, but the Rājā selected out of them one, a shrewd old hag with a glib and flattering tongue, and sent her forth on her errand.

By bribing the servants of Chandrā, the fair lady of the golden palace, this old hag succeeded in getting admitted into her presence and soon ingratiated herself into her favour. As poor Chandrā was often left by herself all day long, while her brother was engaged in some outdoor pursuit, she gradually began to like the company of the old hag, who frequently found means to visit her when alone, on some pretence or other. Soon the shrewd woman succeeded in wheedling the innocent young creature into telling her all her strange story, and then set about devising a plan to get rid of Chandrā's brother. So, one day she said to her: "Fair lady, you have got the best garden the eye ever beheld, all the large trees in it are both beautiful and rare, and is it not a pity, therefore, that such a magnificent collection should lack that rarest of all trees, the sandal-wood tree, which is found at bottom of the well of Chandan Pari!"

"Ah!" sighed Chandrā, "I should so like to have it!" and the cunning woman, seeing her opportunity, enlarged so much upon the merits and the beauty of the tree, that Chandrā was seized with an eager desire to possess it, and would not let her brother rest, till he promised to go and bring it for her! So one morning Sūrya set out in the direction indicated by the old woman, determined to procure the sandal-wood tree. He travelled on and on for many a day, till one day he perceived a most lovely fairy sitting on the brink of a well in the midst of a very dark and deep jungle. But just as Sūrya's eye fell on her the little sprite hid her face with her hands and dropped swiftly into the well! Sūrya threw himself in after her, and soon found at the bottom a dry path, leading into a large palace situated in the bowels of the earth. He entered it, and the same sweet little fairy again greeted his sight. She would have run away from him this time also, but he speedily took hold of her hand, quieted her fears, and succeeded in getting her to converse with him. They sat talking, till the time came for the return home of the *rākshasa*, whose daughter the *pari* was, when the *pari* converted Sūrya into a fly, in which guise he remained sticking to the ceiling right over the lady's head. The *rākshasa* soon entered, with a number of dead bodies of men and women slung over his back, and began sniffing about and calling out loudly that he suspected the presence of a human being in or about the palace. But his daughter said: "Do not be so angry, dear father, without cause, for the smell of human beings that pervades this place proceeds only out of the dead bodies you carry on your back!" The *rākshasa*, however, continued fretting and foaming, and made things very unpleasant for his poor daughter that evening. When morning came, the giant again went out, and the *pari* soon restored Sūrya to his original shape. This went on for some time, till the two became fast friends. So one day Sūrya persuaded his fair companion to tell him whether she knew how her father was to come by his death. Now, the *pari* had learned from her father that there was a pair of doves living in a crevice in the walls of the well, over their heads, one grey and the other milk-white, and that the milk-white dove held his life in its bosom, so that, if it were destroyed, the *rākshasa* would fall where he stood, and instantly come by his death. The simple little *pari* repeated all this to her admirer, and he lost no time in profiting by the information he thus obtained, and one morning as soon as the *rākshasa* went out, he went to the well, and pulling the two doves out of the crevice, flung the grey one away into the air, and instantly broke the neck of the milk-white one.

The *rākshasa*, who was somewhere about, gave a tremendous yell as he felt his own neck wrung violently, and fell down dead with a heavy thud. Instantly, there sprang up around Sūrya a host of other *rākshasas*, fierce, strong, and wild, who would have instantly killed

him for having destroyed their chief, but he forthwith drew out his miraculous stick and rope, which he always carried with him, and bid them tie up all the *rākshasas* and give them as severe a thrashing as they could. The stick and the rope speedily set to work, and the *rākshasas* received so severe a thrashing that they all roared out with pain and begged of our hero to have pity upon them, and promised in that event to become his slaves and remain so all their lives.

"Very well, then," said *Sūrya*; "do as I bid you. Bring the *parī* and the Chandan-tree, that is the boast of her garden, out of this well, and follow me." The *rākshasas* were nothing loath, for one of them jumped in and brought out the *parī*, all trembling and disconsolate at the loss of her father, while the others went into the garden, and, cutting out a portion of the ground on which the Chandan-tree grew, followed *Sūrya* and the *parī* to the palace of gold.

Chandrā was in ecstasies, not only to see her brother alive and well, but also the Chandan-tree she had been longing so much for, and the pretty little Chandan *Parī* as well.

The old hag, however, who had never expected *Sūrya* to come back alive, was disconcerted at his sudden arrival, as it interfered with her plans regarding his sister. She, however, stifled her disappointment as best she could, and, putting on a pleasant smile, welcomed our hero with every manifestation of regard and admiration, and congratulated him on having attained his object. *Sūrya* then persuaded Chandan *Parī* to forgive him for having caused her father's death, and to give him her hand in marriage, and the three lived happily together in that magnificent palace for some time, Chandrā and the *parī* having become fast friends. But the old hag, who was bent upon *Sūrya*'s destruction, again devised a plan to get rid of him, and one day, while he was talking to his sister and extolling the charms of his fairy wife, the old wretch, who was present, craftily put in, by way of a remark, that he thought his Chandan *Parī* beautiful, only because he had not seen the world-renowned *Parī* of Unchhatra, who lived under the magnificent tree called Unchhatra.

*Sūrya* at once fell into the trap, and expressed his determination to go in search of this new *parī* at once. Now this *parī*, as the hag well knew, was as cruel as she was beautiful, and all those that went to win her came back no more! She had a magic comb, which she kept constantly with her, and as soon as any one rode near enough to lay hands on her, she turned up her hair with it, and, in the twinkling of an eye, both horse and rider were transformed into stone! Our hero, however, who knew nothing of this, put a pinch of incense over the fire in the magic stove, and wished that he might be provided with a fleet steed, such as would traverse the longest distance in the twinkling of an eye, and lo, there presently stood before him just such a horse!

*Sūrya* was delighted, and soon taking leave of his *parī*-wife and his beloved sister, he mounted the fiery charger, and galloped away like lightning. The gallant charger seemed to know the abode of the *parī* of Unchhatra, and to be aware also of the trick of the comb, for, as soon as he spied her sitting under her favourite tree, he leapt almost right into her lap, and, before she could raise her hand and put the comb to her hair, *Sūrya* seized her by the wrist, and wrested it away. Unchhatrā, finding herself thus suddenly deprived of her magic power, fell down at the feet of her valiant conqueror, and swooned right away. *Sūrya* promptly dismounted, and, raising her head on his lap, tried every means to bring her round. As soon as she was restored to her senses, and was able to speak, she acknowledged *Sūrya*'s supremacy over her, and promised to be his slave and servant all her life. The only favour, however, which she asked of him, when he had assured her of his forgiveness, was to be allowed to make use of her comb once more, not to do harm to anybody, for that power was now lost to her for ever, but to undo the mischief it had already caused. Our hero consented, and restored the comb to her, and she immediately turned her beautiful golden hair downwards with it, when, in a moment, several large stones, that were lying scattered about here and there, began to assume strange shapes, and soon numberless young men and horses were seen "to rouse and bestir themselves

ere well awake." The *pari* asked pardon of all the young men for having allowed them to lie there so long, bereft of sense and motion, and they willingly forgave her, and, seeing the coveted place by her side already occupied by one who appeared far above them all, both in looks and bearing, they bowed low their heads to Sūrya and went their different ways.

Our hero then went home with his new *pari* and her Unchhatra-tree and soon there was another wedding at the golden palace, and both the *paris*, being very sensible young ladies, lived harmoniously together as co-wives. But the old hagr, who, up to this time, had been doing her best to lure poor Chandrā to destruction, although without success, began now to find the place too hot for her, for the *pari* of Unchhatra, who was as clever as she was beautiful, saw through the flimsy veil of friendship under which the wretch had been hiding her black purpose, and persuaded her husband to send her to the right about. So the crafty old woman had to return crestfallen into the presence of the Rājā, who immediately consigned her to the tender mercies of the executioner for having failed to perform the task she had undertaken.

Now the good *pari* of Unchhatra, who was blessed with the faculty of knowing the past, the present, and the future, one day told Sūrya and Chandrā all the strange history of their birth and parentage, and they were agreeably surprised to learn that their father was a Rājā, who lived in a city only about ten *kōs*<sup>1</sup> distant from their palace. The *pari* then advised them to arrange a grand feast, and invite the Rājā and all his subjects to it. Sūrya and Chandrā did accordingly, and asked of the fire in the magic stove to erect for them a row of *mandapas*, stretching from the palace almost to the gates of their father's city, provided with every comfort and luxury, and soon there rose up in the jungle as magnificent a line of canvas structures as human eyes ever beheld before! Separate *mandapas* were set apart for each different caste of people, so that not only were the Brāhmanas and the Kshatriyas and the Vaiśyas provided for, but even the poor down-trodden Sūdras were not forgotten! They, too, had a group of *mandapas* to themselves, fitted up and decorated in such a sumptuous style that the Rājā, as he came to the feast with his three wives and a gay train of courtiers and followers, was nearly walking into one of them by mistake, and thus polluting himself! What then can we say of the range of *mandapas* that were set apart for the Rājā himself and his Rānīs! The ceiling was formed to resemble the lustrous concave of the sky, and was spangled with the brightest diamonds and sapphires to represent the Sun and the Moon and the Stars! The furniture and fittings also, which were of gold, silver and diamonds, were in perfect keeping with the magnificent ceiling — in short, there was nothing left to be desired.

Now the object of the *pari* of Unchhatra in getting her husband to invite the Rājā to the feast with all his subjects, high or low, so that not a dog should be left behind, was, by that means to oblige him to bring also his discarded wife—the mother of his twin children, and therefore his most rightful Rānī. But when she was told that he had the effrontery to come without her, leaving her behind hemmed in between the four walls of her prison, when the whole town had turned out to the feast, she instantly ordered that but two seats, or rather *munnads*, were to be placed in the midst of the royal *mandapa*, and stood by watching as the Rājā entered with his three wicked Rānīs. Sūrya and Chandrā lovingly escorted him to one of the seats of honour, and, as the elder of the Rānīs, who had taken the principal part in bringing about the ruin of the Brāhman lady, and was now high in the Rājā's favour, moved forward to take the seat beside him, Unchhatrā pulled her back, and demanded of the Rājā whether it was she who had the right to occupy the seat of honour by his side! The Rājā was nonplussed at this and said nothing, but, as the *pari* insisted upon knowing the truth, he had to confess that there was another, who had once a better right to fill that place, but had forfeited it when she was found out to be an impostor. Unchhatrā then called upon him to explain what imposture it was that she had practised upon him, and he related how she had inveigled him into marriage with her by boasting that she was destined to be the mother of the Sun and the

<sup>1</sup> About 20 miles.

Moon, and how, instead of giving birth to those luminaries, she had brought forth a broom and a log of wood, and how she had been consigned to prison in consequence. But the *parā*, who, as we said, was cognizant of the whole story, related to the assemblage the trick the elder Rānīs had played upon the poor unoffending Brāhmaṇ girl, and the way in which they had mercilessly cast adrift her new born babes, and called upon the midwife, who was standing among the crowd around, to testify to the truth of what she said. The midwife, seeing the turn things had taken, made a clean breast of everything, and the whole assemblage thereupon heaped reproaches upon the heads of the offending Rānīs for having so sinfully misled their lord and master and encompassed the ruin of the mother of the most illustrious twins ever born!

Unohhatrā then introduced Sūrya and Chandrā to their father, and so great was the rage of the Rājā at the treatment they and their mother had experienced at the hands of the wicked co-wives, that he ordered a large pit to be dug near the city gates, and had them buried in it waist deep, and left there to be torn alive by beasts and birds of prey.

Sūrya and Chandrā, in the meantime, had hastened to the city with some of the Rājā's attendants, and, breaking open the walls of the prison, brought out their poor long suffering mother! Just a spark of life was all that was left in her poor emaciated frame, but by care and attention she was soon brought round, and who can describe her joy, when she learnt that it was her own dear son and daughter, who had been the means of bringing about her deliverance from what had been to her but a living death.

She embraced her dear twins again and again, and forgot all her past misery in the joy of meeting them.

At last, when she was apprised of the fate of her cruel tormentors and was told that the Rājā repented of his conduct towards her, and asked to be forgiven, the good Rānī shed tears, and wished to be united to him once more. There was nothing but joy and rejoicings all over the kingdom, when the news went forth that the Rājā had, after all, had the proud distinction of being the progenitor of the Sun and Moon in human shape upon earth.<sup>2</sup>

## FOLKLORE IN HINDUSTAN.

BY WILLIAM CROOKE, C. S.

No. 7.—*Why the fish laughed.*<sup>1</sup>

A fisherman was once hawking his fish through the city of Agra and came in front of the palace of Akbar Bādshāh. The princess heard his cries and sent for him into her presence. The moment she looked into the basket, every fish in it began to laugh at her. Now she was her father's only daughter and much loved by him. So she went to Akbar and said:

"Father, I have seen dead fish laugh to-day. I must know the reason or I shall die."

Akbar replied: "Do not distress yourself. I will discover the meaning."

Akbar sent for Birbal, and told him that he would have him executed, if he did not explain why the fish laughed. Birbal asked for time and went home. There he lay down on his bed in sore distress and would tell no one the cause of his trouble. At last his eldest son induced him to tell what was the matter. He promised his father that he would find out the secret, if his father would get Akbar to give him five thousand rupees for the expenses of his journey.

He got the money and started. On the way he met an old man, who asked him where he was going. He replied that he was going in search of employment. They went on together and at last came to a river. As he was going into the water, young Birbal put on his shoes, and took them off when he reached the other side. Then as they passed under a tree the young

<sup>2</sup> [This story appears in part to have been subjected at some time to Western influence, as the Moon is feminine throughout.—ED.]

<sup>1</sup> A folktale told by Dwārīka Prasād, Pāṭhak Brāhmaṇ, of Bithalpur, Pargana Kariyāt Sikhar, Mirzāpur.



man raised his umbrella over his head. They went on farther and came to a village where there was a fine crop of barley standing in a field.

"I wonder if this barley has been ground or not yet!"<sup>2</sup> the young man said to the villager.

When they came to the old man's village he invited his companion to put up at his house, and he agreed to do so. When the old man went into his house he said to his daughter:

"Our guest is the greatest fool I ever saw in my life. He goes barefoot on dry land, and puts on his shoes when he walks in water! When he goes under a tree, he holds up his umbrella! When he sees a barley field, he asks if the grain is ground or not!"

"Whoever he may be, he is not such a fool as you think," the girl answered. "He puts on his shoes in water, because he cannot see the thorns as clearly as he can when he walks on land. He holds up his umbrella under a tree, because he is afraid lest a bird should throw down some dirt on his clothes. When he asked if the barley was ground or not, he meant to enquire whether the owner had borrowed the seed or not, and if the crop belonged to him or to the *mahajan*. This is a wise man; you must get me married to him."<sup>3</sup>

So they were married, and the young man returned with his bride to *Âgrâ*. He told her the business on which he had set out, and she said:

"I can explain the riddle!"

When she reached *Âgrâ*, she wrote a letter to the princess:—

"Be cautious and think over the matter in your mind."

When the princess got this message, she was wrath, and said to her father:

"It is time that *Birbal* was forced to rede the riddle or bear the consequences."

When Akbar sent for *Birbal*, he sent back an answer that his daughter-in-law would explain the matter. So she was called into the *sandâna*, and Akbar was present. The girl said:

"The box of the princess must be opened before the mystery can be explained."

"My box shall never be opened," the princess screamed.

"Let it be opened at once," shouted Akbar.

And lo and behold! When it was opened out bounced four strapping young men!

"Now you see why the fish laughed!" said the girl. Akbar was confounded and had the princess and her lovers buried in the ground with their heads exposed and shot at with arrows till they died.

#### NOTES.

This tale is in many ways instructive. A story very similar is recorded from *Kaśmîr* by Mr. Knowles (*Folktales of Kashmîr*, pp. 484-90). The queen of the *Kaśmîrî* story has been localised at *Âgrâ*, and the whole tale has been brought home into the familiar Akbar-*Birbal* Cycle. In the *Kaśmîrî* tale, the youth asks the old man to give him a lift, meaning that he should beguile the road by telling stories. They are refused food in a city, and given some in a cemetery. The corn incident is in both, as well as that of the shoes. The youth asks the old man to cut two horses with a knife, meaning sticks, and he enquires if his ridge beam is sound, meaning to ask if he can afford to entertain a guest. The message to the queen is much more mysterious, and a young man disguised as a female slave in the *sandâna*, is discovered by all the servants being made to jump over a pit.

Mr. Jacob's remarks (*Indian Fairy Tales*, p. 250) may be quoted: "The latter part is the formula of the Clever Lass who guesses riddles. She has been bibliographised by Prof. Child (*English and Scotch Ballads*, I. 485); see also Benfey, *KL. Schr.* II. 156 sq. The sex test

\* [The ignorance of the rich and great as to agricultural matters is a standing joke among the Indian peasantry.—Ed.]

\* [We are now launched on an interesting set of those stock riddles, which perhaps represent what remains of an old system of divination.—Ed.]



at the end is different from any of those enumerated by Prof. Köhler on Gonzenbach. (*Sesil. Mähr.* II. 216.) Here we have a further example of a whole formula, or series of incidents, common to most European collections, found in India, and in a quarter, too, where European influence is little likely to penetrate. Prof. Benfey in an elaborate dissertation (*Die Kluge Dirne in Ausland* 1859, Nos. 20-25, now reprinted in *Kl. Schr.* II. 156 sq.) has shewn the wide spread of the theme in early Indian literature (though probably there derived from the folk) and in modern European folk literature."

The old village Brāhman, of Mirzāpur, who told the story was certainly ignorant of any European folklore, and the change in the incidents and its localization between Kāśmir and the North-West Provinces are most instructive.\*

No. 8. — *The Princess who loved her Father like Salt.*<sup>1</sup>

There was once a king who had three sons and five daughters. One day he called them into his presence and asked each of them how much they loved him. One said that she loved him like sugar, another like sweets, and so on; but the youngest princess, who had lately been married, said that she loved him like salt. He was very angry and said, "Bitter love is no love at all." So he ordered his men to take her and expose her in the jungle.

When she found herself alone she feared the wild beasts, and began to weep, and as she wept she began to scratch the ground with a piece of stick. Immediately she saw a staircase of gold and when she scraped away some more earth she saw a golden tank beneath the ground. She then sent for masons and made them build her a palace all of gold, and there she lived until her son was born.

One day her father dreamed that he was sitting on a platform of silver, beneath a tree of gold whose leaves were made of the topaz; and among them sat a peacock. In the morning he went to his court and told his courtiers of his dream. "Whoever will shew me the things I have seen in my dream," said he, "to him I will give half my kingdom." Many soldiers tried to perform the task and failed; at last the princes undertook it, and rode away on the quest. By chance they came into the jungle where their sister lived. She was sitting on the balcony, and recognised them. She said to her son, "Your uncles are passing by; go and call them." When they came in they were astonished to see such a splendid palace in the jungle. At last they came to think that it must be the abode of Thags, and in fear and trembling they went inside. The boy made them sit down and brought them food; but they feared that it was poisoned and would not eat it, and buried it in the ground. Soon after the boy returned and asked them where they were going. They told him their mission, and he asked them to let him accompany them. They thought to themselves that the boy was a Thag, and wished to join them in order to rob or murder them. So they thought it best to start at once and not to take him with them.

When the boy returned and found that they had started without him, he told his mother what they had said, and then set out in pursuit of them. When he came up to them he said: "Why do you distrust me? If you let me go with you, I will help you in your enterprise." So he went on with them, and after some time they came to a well and they told him to draw water for them. When he looked into the well he saw a gate; and he called out: "I see a gate in the well. I am going in to see what is there. Wait here six months for me." He jumped into the well, passed through the gate, and came into a lovely garden in which was a splendid palace. He went inside and looked about and on a couch in one of the rooms he saw a beautiful fairy; but her head had been cut off and was laid at her feet. He hid

\* [I would throw out, as a hint for the ultimate solution of the origin of such tales, the fact that riddles are still used as a form of divination precisely in the manner in which we find them employed in Indian folktales. See *Golden Bough*, II. 162; *ante*, Vol. XX. p. 198.—Ed.]

<sup>1</sup> Told by Shindas Chamār of Chaukiya, Mirzāpur.

himself close by, and in the evening a Deo arrived. When he came in, he joined the fairy's head to her body, and gave her a slap on her right cheek, when she revived, and they began to talk and laugh together. Then she got up and brought food for the Deo. When he had eaten, he slept beside her, and in the morning he started off in search of his prey.

When the boy saw that she was alone, he went in and revived her as the Deo had done. She asked him how he had found his way there. "If the Deo finds you here," said she, "he will eat you." "As I am here I will stay here," he said; and as he was very handsome, the fairy allowed him to remain. Towards evening when it became time for the Deo to return she taught him a *mantra* and said, "I am going to turn you into a bug. When you please you can regain your original shape by repeating this spell." So he became a bug, and she put him into her own bed. When the Deo arrived he called out, "*Khanmansāyan, khūnmanāyan*," that is to say, "Fee fo fūm! I smell a man." But she pacified him and said, "There is no one here but me." And he lay down and slept till morning, and, as usual, cutting off her head he went abroad. The boy then turned himself back into his original shape and revived the fairy. She asked him why he had left his native land, and he told her the whole story. "We are three sisters," said she; "my name is Chāndī Parī (Silver Fairy); the second is Sōnā Parī (Gold Fairy); and the third is Zamurrad Parī (Topaz Fairy). We are all in the hands of this Deo. If you go to Sōnā Parī your object will be accomplished."

So she gave him a letter to Sōnā Parī, and he took it to her. He found her in the same state as Chāndī Parī, and he brought her to life in the same way. When she read her sister's letter she received him very kindly, and when the Deo came she also turned him into a bug. Next day she gave him a letter and sent him on to Zamurrad Parī, whom he also found in the same condition as her sisters. He began to plot with her how he could manage to release the three sisters. He said, "If you agree to accept my aid, when the Deo comes, tell him that, when he goes away, you are very lonely and frightened here all by yourself, and that it would be a good thing if he would bring your sisters here." When the Deo came that night he began to boast and said, "The world does not hold the man who can take my life. But, of course, I would die if my pigeon were killed." "Which pigeon do you mean?" she asked. "In Fulān jungle," he said, "there is a banyan tree, and on it hangs my pigeon in a cage. If any one were to get my pigeon I am ruined." She then induced him to bring her sisters to her, and he repeated a *mantra* and the three came together. After some time the boy asked leave from the fairies to go home, and they said, "All three of us love you, and you shall not go without us." Further they said, "You must go to Fulān jungle and find the banyan tree, open the cage kill the pigeon, and then the Deo will die also."

He did as they told him, and when the Deo was dead, he asked them leave to go home. They gave him three pictures of themselves, and taught him a *mantra* and said, "Whenever you wish our presence you have only to repeat this spell, and we will come out of our pictures." Further they said, "If you wish to make a platform of silver and the other things such as your grandfather saw in his dream, you have only to cut off our heads, and anything you desire will appear."

So the boy dived up the well, and when he was only two cubits from the top he called out to the princes to help him out; but they said, "We will not take you out unless you give us the things which you have brought with you." He gave them the pictures of the fairies; but when they got them, they would not take him out, and he was obliged to go back and live in the house to which he had gone at the beginning. The princes went home, and as they were passing the place where the boy's mother lived, she asked them what had become of her son. They answered that he had been with them until a few days before, and had then gone away by himself. She sent men to search for him, and by chance they halted by the same well. Hearing the sound of voices he came up, and when they saw him they pulled him out. When he came to his mother he told her all that had happened, and then he went to see his grand-

father. He found many people collected there, and they were talking about the platform which the king had seen in his dream. He complained to the king that the princes had robbed him of three pictures. The King ordered the pictures to be produced, and when the princes brought them he told them to produce the platform and other things by means of them; but they could not do so as they were ignorant of the spells. The boy then asked the king's leave to try, and permission was given him. He at once produced a platform of silver, a tree of gold with leaves of topaz, and a peacock sitting in the branches. So the king offered him half his kingdom and the hand of his daughter; but he said that he could accept nothing until he took the advice of his mother. The king agreed to go with him, and when they sat down to eat there was no salt in any of the dishes. The king did not like the food, and then the princess sent him a dish seasoned with salt. This he liked, and she then fell at the feet of her father, and told him the whole history. He was much pleased to get her back, and took her to the palace. He put her son on the throne, and they all lived happily.

## NOTES.

The story is incomplete, but is exactly as the narrator, a village labourer, told it. The fairies should come in and have their heads cut off before the platform is made, and the wicked fairies should be punished. *Khanmansāyan*, = "fee fo fum," in Chamār tales. I suppose it comes from *lāhna* = to eat: *manushya* = man. The fairies with palaces underground reached through wells, and the Life Index of the Deo are familiar. He is as stupid as these goblins usually are.

## NOTES AND QUERIES.

## THE CHRONOLOGY OF THE KAKATIYA DYNASTY.

The *Ēkāmrānātha* inscription, edited by Dr. Hultzsch (*anta*, Vol. XXI. p. 197), furnishes the following list of the Kākatiyas of Orangal:—

- (1) *Betmarāja*.
- (2) *Prōḍarāja*.
- (3) *Rudradēva*.
- (4) *Mahādēva*.
- (5) *Ganapati*; S. 1172 = A. D. 1250.

Dr. Hultzsch assumes that the "Rudradēva" of this group is identical with the "Rudra" of the *Anumakoṇḍ* inscription and that he was, consequently, a son of *Prōḍarāja*. This assumption, however, involves a serious chronological difficulty. The *Anumakoṇḍ* inscription furnishes Rudra with the date S. 1084 = A. D. 1162, and by its evidence he would appear to have begun to reign in A. D. 1160. Ganapati's date, according to the *Ēkāmrānātha* inscription, is S. 1172 = A. D. 1250, 90 years later. If we accept Dr. Hultzsch's genealogy of the Kākatiyas we have only one king — Mahādēva — to fill the gap.

Tradition records that Mahādēva fell in battle in the third year of his reign. But apart from this, in order to bridge the distance, we should have to give Ganapati a much longer reign than we are, under the circumstances, entitled to do.

We know that Ganapati died in A. D. 1257, and local records say he was succeeded by his wife, who survived him either 28 or 38 years. If there is any truth in this, it suggests the inference that Ganapati himself had a short reign. It is impossible, however, to place implicit reliance on this kind of evidence, and in this case the *Pratāparudrīya* of Vidyānātha makes his successor his daughter.

In spite of this, however, there is still a difficulty in covering the period between Rudra and Ganapati satisfactorily.

If we give Rudra a 30 years' reign, his father *Prōḍa* having probably had a long one, and allow to Mahādēva the usual 25 years, we should still have to assume a 40 years' reign for Ganapati, for which we have no special justification.

The possibility has been suggested of another Ganapati and another Rudra having intervened between the Rudra of the *Anumakoṇḍ* inscription and the Mahādēva of the *Ēkāmrānātha* group. This is by no means unlikely.

In the first place, to judge from the wording of the *Ēkāmrānātha* inscription there is nothing to suggest that the Rudra mentioned in it is a son of *Prōḍarāja*. It merely states — "after him," i. e., *Prōḍarāja*, "this race was adorned by Rudradēva." There is nothing in this to necessitate

the identification of this prince with the "Rudra" of the Anumakonḍ inscription. He may as easily have been a later ruler of the same name. The similarity of the names might very easily cause confusion and lead to the omission of the other reigns by those who incised the Ēkāmranātha inscription.

But the likelihood of the hypothesis receives apparent support from another quarter.

*Ante*, Vol. XXI. p. 197, Dr. Hultzsch mentions three synchronisms as existing between the Yādavas and the Kākatiyas. That between Mallugi and Rudra, and that between Singhapa II. and Gaṇapati, he establishes satisfactorily. But when he affirms that Jaitugi the Yādava (A. D. 1191-1209) was also a contemporary of Gaṇapati it seems impossible to follow him.

In the *Vratākhaṇḍa* of Hāmādri (see Bhandarkar's *Dekkan*, p. 82) Jaitugi is represented as slaying "Rudra, lord of the Tailāṅgas," while the Faiṭhṇ grant of Rāmachandra states that he established Gaṇapati on his throne. It is natural, at first sight, to identify this Gaṇapati, as Dr. Hultzsch has done, with the prince of that name in the Ēkāmranātha inscription. But to do so involves a chronological difficulty of which he has apparently lost sight.

To make Gaṇapati a contemporary of Jaitugi, we must suppose his reign to have begun a year or two at least before A. D. 1209, Jaitugi's final date. As he died in A. D. 1257, that would give him a 50 years' reign; but we have no justification for such an assumption, and the weight of our evidence, such as it is, is all the other way.

The supposition of an earlier Gaṇapati, if it could be proved a fact, would meet the case exactly. The list of the Kākatiyas would then stand somewhat as follows:—

Prōḷa, Prōḍarāja ...	...	circ. A. D. 1110-1160
Rudra I....	...	" " 1160-1195
Gaṇapati I. ...	...	" " 1195-1220
Rudra II. ...	...	" " 1220-1237
Mahādēva (traditionally)	...	" " 1237-1240
Gaṇapati II....	...	" " 1240-1257

Is it not possible that some of the numerous Kākatiya inscriptions might throw light on this point and clear away some of the confusion of names and dates, which at present prevents the formation of any satisfactory and systematic chronology of the dynasty? Perhaps some contributor might be able to direct his attention to this problem.

C. MABEL DUFF.

#### INTERCHANGE OF INITIAL K AND P IN BURMESE PLACE-NAMES.

*Ante*, p. 19, I noted the change of Kapēng to Papēng (Bassein) and of Kak'ān to Pak'ān (Pak'angyi). I now give more instances. Mr. Thirkell White informs me that the modern Puntu, a Kachin village in the Bhamo district, = Kuntu of older writings.

Of the reverse process there is an instance at Maulmain. The "Farm" Caves near that town are well known to visitors, as one of the sights. The word "Farm" represents the old Shān P'arum = Burmese K'ayun. Also in Talaing the Burmese word Bama, a Burman, becomes Khamā: see Haswell's *Peguan Language*, p. 46.

By the way, from an inspection of the Burmese inscriptions preserved at the Mahāmuni Pagoda at Mandalay I find that the spelling of Kuk'ān (*ante*, p. 19) is really and invariably Kūk'ān.

R. C. TEMPLE.

#### TALAPAY—TALAPOIN.

Here is a contribution towards the solution of the vexed question of the origin of the extraordinary word talapoin = Buddhist monk, so common until quite lately.

In the Museum of Archaeology at Cambridge there is a figure of Buddha of the usual modern type, with a brass chain round its neck, from which is hung an engraved medallion. On the medallion is cut the inscription given below and the figure of a Buddhist priest or monk. The figure is a very incorrect rendering of the reality, and belongs to the type of figure to be found in La Loubère's *Kingdom of Siam*, 1693, and in the Pères Jesuites' *Voyage de Siam*, 1686, and other illustrated books and maps of that period. Beyond that the image came from the Fitzwilliam Museum, it has, I believe, no further history. So the date may be taken as about 1700 A. D.

#### Inscription.

Talapay | i. e. Ruligioni | in Pegu Regno |  
effigies ||

inventa in Templo ruinoso ad ripam fluminis  
Syrian ||.

From this we gather that the old visitor to Burma thought that the image of Buddha was an image of a monk, probably on account of the dress, and that he found it either in a *kyauṅ* (monastic building), or in a pagoda, on the banks of the Pegu River near Syriam.

Talapay is an interesting variant of the well known Talapoin.

R. C. TEMPLE.

## NOTES ON ANTIQUITIES IN RAMANNADESA

(THE TALAING COUNTRY OF BURMA).

BY MAJOR R. C. TEMPLE.

## I. The Caves about Maulmain.

I N company with Mr F. O. Oertel, I made, in April 1892, a short inspection of the caves referred to by Mr. Taw Sein Ko in his "Notes on an Archæological Tour in Rāmaññadēsa," *ante*, Vol. XXI. pp. 377ff.

Attention was chiefly paid to the cave remains in the neighbourhood of Maulmain<sup>1</sup> and Thatôn (Dat'ôn). Those that were visited, and it may be said, that are so far known, were:—

- (1) the 'Farm' Caves, about 10 miles from Maulmain on the At'arān River;
- (2) the D'ammabā Caves, 18 miles from Maulmain on the Jain (Gyaing) River;
- (3) the P'agāt Caves, on the Salween River, 26 miles from Maulmain;
- (4) the Kògun Caves, on the Kògun Creek, near P'agāt, 28 miles from Maulmain;
- (5) the B'īnji Caves, on the Dônḍamī River, 51 miles from Maulmain and 15 miles from Thatôn.

Maulmain being a great meeting point of navigable rivers, all these places can be visited from it by launches, and, except B'īnji, are within an easy day's journey, there and back. But they are all, except the Farm Caves, out of the regular routes, and are, consequently, but little visited,—indeed as regards the travelling public they are quite unknown, owing to the fact that it is necessary to engage a launch especially for the journey, a very expensive form of travelling, and not always available even on payment, except by special agreement.

In addition to those to the Caves, short visits were paid to Thatôn and Martaban, the weather being at the former very unfavourable and fully bearing out the statement in the Kalyāñi Inscriptions at Pegu concerning "this very rainy country of Rāmañña."<sup>2</sup>

It is extraordinarily difficult to obtain any information in Maulmain concerning the antiquities of the surrounding country. From statements made to me it would appear that many caves exist along the At'arān River and along the upper reaches of the Dônḍamī River; but until each story is verified it is most unsafe to rely upon anything stated locally.

The *British Burma Gazetteer* states, Vol. II., page 37, that there are no less than 23 groups of caves in the Amherst District, each distinguished by its proper name. Among these may be the following, of which tolerably certain information was given me, locally, along the banks of the At'arān. All are said to be filled with images and MSS. (1) In a hill opposite the Nidôn Quarries, 26 miles from Maulmain: (2) in a hill a mile and a half inland from the Quarries; here there is a climb over rough boulders and ladders for 400 ft., a narrow and low entrance, a large hall and deep cavity in the main cave, and several smaller caves in the neighbourhood: (3) at P'ābaung, 36 miles up the river; here is a cave with a hole in the ceiling leading to a chamber filled with books and old ivory, which was visited by Crawford (*Embassy to Ava*, page 355), and runs right through the rocks, like that at D'ammabā: (4) at the Hot Springs (At'arān Yēbū), 41 miles up the River; where there are said to be more caves.<sup>3</sup>

Col. Spearman, now Commissioner of the Tenasserim Division and formerly editor of the *British Burma Gazetteer*, has kindly collected for me, in addition to the information above given,

<sup>1</sup> Called Maulmain or Moulmein by the English, Mōlāmyaing by the Burmans, Mutmwēlēm by the Talaings, and Rāmapura in historical and epigraphic documents. It seems to have been called Mōlāmyaing and Maulaymyaing by the English at first—*vide* Crawford, *Embassy to Ava*, published 1829, pp. 282, 385, *et passim*. In Wilson's *Burmese War*, 1827, the word appears as Moalmein, in a *Gazette* notification of 1826, quoted at p. lii. Low calls it Malamein in his papers, 1833, *As. Res.* Vol. xviii. p. 128 ff.: *Miscell. Papers on Indo-China*, Vol. i. p. 179 f. Mr. Oertel in his *Note on a Tour in Burma in March and April 1892*, pp. 18 ff., also mentions the journey herein described.

<sup>2</sup> See *ante*, p. 86.

<sup>3</sup> Probably the same as those mentioned below as being off Kyōndōjī Village. Low in 1833 was up the At'arān and gives a good account of the At'arān Yēbū (*Miscell. Papers on Indo-China*, Vol. i. p. 196) and also notices (p. 197) the P'ābaung Cave, which he calls Phabaptung.



the following information, from native sources, as to the caves in the Kyaikk'ami or Amherst District.

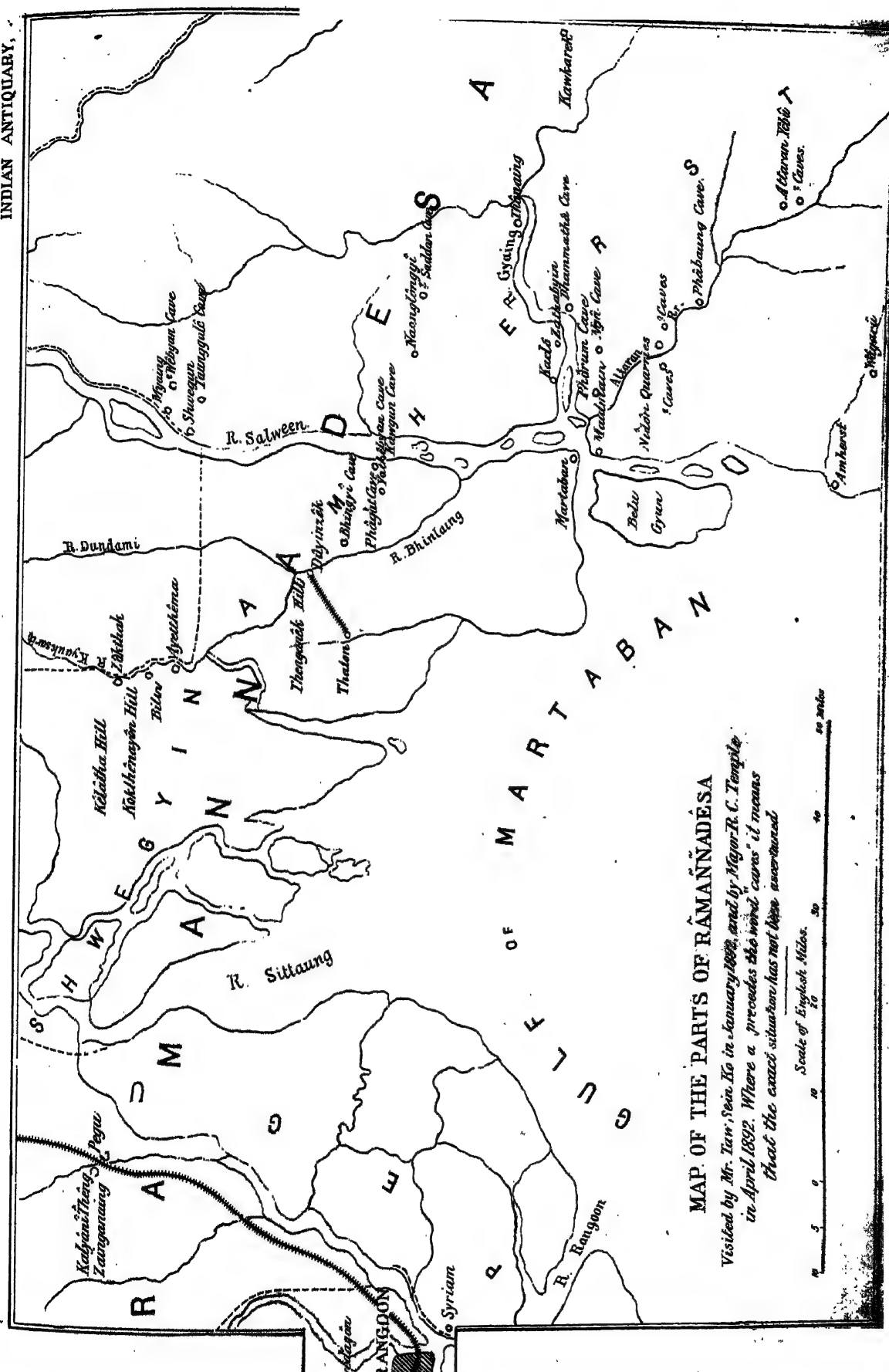
There are in the Jain-balwin (Gyne-Salween) Sub-division five caves, *viz.*, the K'ayôn-S'addân (Farm : see *post*, p. 329 ff.) in the K'ayôn Hill, and the Ngâ up the At'arân River : the D'ammabâ (see *post*, p. 331 ff.) and the S'addân up the Jain River. The first four are situated in the Tayânâ Circle, and the last in the Dânpadaing Circle. The K'ayôn Hill is a mile and a half from the K'ayôn Village, and two and a half miles from the Zaṣabyin Village (on the At'arân ?). The usual routes are, by road to Nyaungbinzék, four miles, thence across the Ferry over the Nyaungbinzék Creek (= At'arân River), and thence by road to the Hill, four miles : or by boat or launch up the At'arân River to Zaṣabyin Village (on the At'arân ?), 13 miles, and thence by cart to the Hill, 2½ miles. The Ngâ Cave is two and a half miles distant in a separate hill. Only the K'ayôn Cave, of the above, has any remains in it. The D'ammabâ Cave is reached by boat or launch up the Jain River, 19 miles, and contains about 1,000 images, of which 100 are in good order, and one *chaitya*.<sup>4</sup> The S'addân Cave is two miles from Kòs'ênbân Village, six miles from Naunglônji Village, and 18 miles north of Zaṣabyin (on the Jain). The usual routes from Maulmain are by boat or launch up the Jain River to Zaṣabyin, 13 miles, and thence by cart 18 miles : or by boat or launch to Dônnaing Village, 28 miles, and thence by cart, 15 miles. This cave is said to be a mile long, and to contain a *chaitya* and three images in bad order (two being broken) at the entrance. It is about 60 feet above ground level, and is reached by 100 masonry steps in practicable repair.

In the Kòkarék Sub-division there are eight caves, *viz.*, the Sâ, the three P'abók Caves, the P'abânun, the Taungbâlwe and the Yabè-Mònt'i. The first six are in the Myâpadaing Circle and the last two in the Myâwadî, and all are reached from Kyôndôji Village, which is 47 m. by boat or launch up the Jain River. The Sâ Cave is in the little P'abók Hill, ten miles from Kyôndôji. It contains five or six boxes of old MSS., but no images. These are said to be in good condition. The cave is 60 ft. above ground level, and is approached through old jungle paths. The three P'abók Caves are in the Great P'abók Hill and about 200 yards apart, nine miles from Kyôndôji. Two of the caves contain images and *chaityas* in bad repair. The caves are from 30 feet to 60 feet above ground level, and are approached by old jungle paths. The P'abânun Cave is eight miles from Kyôndôji. It has no contents and is about 60 feet from the ground level. The approach is bad by difficult jungle paths. The Taungbâlwe Cave is nine miles from Kyôndôji. It is 22 feet above the ground level, approached by bad jungle paths, and has no images in it. The Yabè and Mònt'i Caves are in the T'înd Hill, about fifteen miles from Myâwadî Village, which is 45 miles by road from Kyôndôji. They are about 60 yards apart and 1,000 feet from the ground level. The Yabè Cave contains *chaityas*, images and old MSS. in bad condition. These caves are very difficult of access through thick jungle and are rarely visited, or as the Burmese informant puts it : — "no one has ever been there!"

In the P'agât Sub-division there are five caves, *viz.*, the Kògun, the Yabébyân, the P'agât, the Wèbyân, and the Taunggalé. The first three are in the B'în'ching Circle and the last two in the Myaingji Circle. To reach the first three, the usual route is by boat or launch up the Salween to P'agât, 27 miles (see *post*, p. 336), and thence by road. Each cave is close to a village of the same name, and the first two are each about three miles from P'agât by different cart roads, and about three miles from each other. For detailed descriptions of the P'agât and Kògun Caves, see *post*, p. 335 ff. In the Yabébyân Cave are images and *chaityas*. The usual route to the Wèbyân and Taunggalé Caves is by launch to Shwégun Village up the Salween, 76 miles, and thence by boat. Wèbyân Village is about six miles beyond Shwégun, and the cave is some two miles inland. It contains *chaityas* and images, and is about 50 feet above ground level, but is easily approached by steps lately made to the entrance. The Taunggalé Cave is similarly about two miles inland from Myaingji village, which is three miles beyond Shwégun. This cave is about 700 feet up the hill, approached by a bad road over hill and through jungle. It contains *chaityas* and images.

<sup>4</sup> This local statement is guesswork (see *post*, p. 338).







In the Thatôn Sub-division are two caves, the Minlwin and the Winbôn, both in the D'anûminlwin Circle. The usual route is by launch up the Salween and Dônðamî Rivers, 70 miles, to (P) Dûyinzôk, and thence ten miles back to Winbôn Village by boat. The Winbôn Cave is a mile from the village, but contains no images. The Minlwin Cave is about five miles inland and a mile from Mâjâ Village. It is 400 feet above ground level, and contains no images, but above it is a large marble slab (P inscribed), which is an object of fear and reverence. This information from Thatôn I look upon with some doubt. The description corresponds generally with that of the B'injî Cave given below at p. 338. It is probable that the Minlwin Cave is the same as the B'injî Cave, and that Winbôn is the village I have called later on (p. 338) B'in'laing or Nyaungjân, and noted as being of doubtful nomenclature. If the Minlwin Cave is really the same as the B'injî Cave, it is quite erroneous to suppose that there are no images and *chaityas* in it.

Near Maulmain there are ten caves in the Kyauktalôn Hill, which is situated in the Kinjaung Circle, about 14 miles from the town by cart road. Of these, four have images and *chaityas*, mostly in bad order. They are about a mile from Kyauktalôn Village and about 20 to 30 yards apart. They are easily approached from the village.

This information, and that I have independently gathered as to the remains, goes to shew that there are at least 40 caves in the Amherst District alone, of which at least 21 contain antiquities of value.

During the time at the disposal of Mr. Oertel and myself for exploration, *viz.*, from the 11th to 15th April 1892, both days included, very little more than ascertaining the localities of the antiquities and the ways and means of reaching them, together with hurried visits, could be accomplished. But enough was seen to establish the archæological value of these caves, and, as regards materials for tracing the evolution of Buddhist art in Burma, their extreme importance.

In this paper it is intended chiefly, by describing what was seen, to draw attention to these remarkable remains, in the hope that they may be explored, before it is too late, by some one who has the leisure and is properly equipped for the purpose.

I may mention that Caves obviously of the same class as those herein described are to be found further East in the Laos States, *vide* Bock, *Temples and Elephants*, pp. 288 ff., 301; Colquhoun, *Amongst the Shans*, p. 240: in Cochin China, *vide* Crawford, *Siam and Cochin-China*, p. 286 f.: and in Siam, *vide* Bowring, *Siam*, I. p. 167.

## 2. The 'Farm' Caves.

The 'Farm' Caves, situated about 10 miles from Maulmain, are favorite places for picnics and pleasure parties for the European population of the town, and also for the Native population, — Burmese, Talaings, and Hindu Natives of India,<sup>5</sup> — who combine, however, religious worship with their outing. The Chettis (Madrâsi Hindu money-lending class) of Maulmain have built themselves a rest-house outside one of the Caves, and there is, of course, also a Burmese rest-house or *zayât*.

The name 'Farm' appears to be a corruption of the Shân name of the place, P'arum (Pharum). P'arum, as a place-name, is one of the many relics of the old Shân occupation of this part of Burma, the syllable *p'â* (precipitous rock) appearing in several place-names of the same class in the neighbourhood; *e. g.*, P'âkat (Bur. P'âgât), P'ân, P'âbyauk, P'âlât, P'ân-p'â, P'ânun, P'âauk, P'ârôsin, P'âbin, P'âwtun, etc. However, the name 'Farm Caves' is so firmly established, so far as concerns Europeans, that it may be safely regarded as the proper one. The Burmese name is K'ayôn<sup>6</sup> (spelt K'arun and pronounced K'ayun to the present writer), after the neighbouring village of that name. Another derivation of "Farm" is from the guano in these caves, which was and perhaps is still, *farmed* out to contractors.

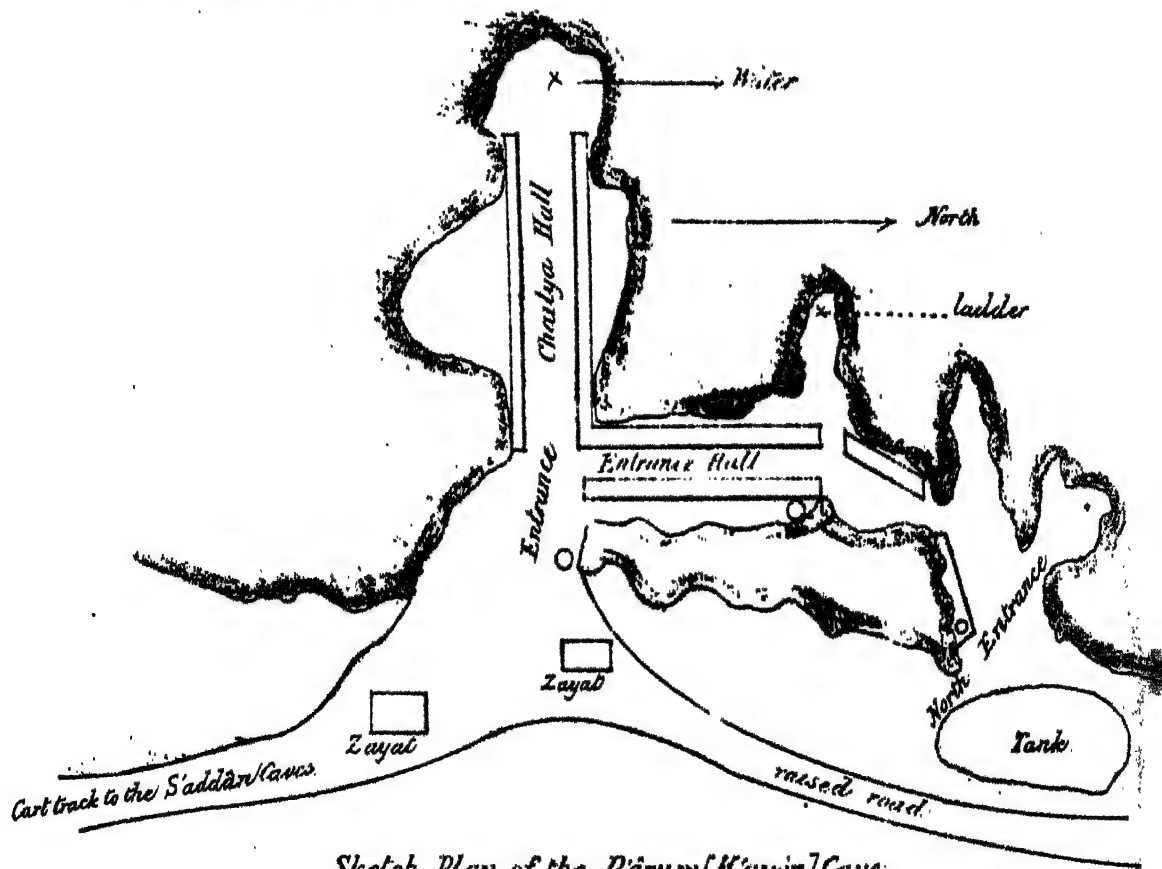
<sup>5</sup> Hindus all over Burma worship at the Buddhist shrines and pagodas. At the great Shwêdagôn Pagoda at Rangoon they may be seen at their devotions in considerable numbers. The pagoda and shrine attendants in Lower Burma are usually also Hindus from India, who have taken the place of the old pagoda slaves.

<sup>6</sup> For interchange of initial *p* and *b* in Burmese place-names, see *ante*, p. 19.

The Farm Caves, like all those mentioned in this paper, are situated in isolated hills of limestone rock, which rise picturesquely and abruptly out of the surrounding alluvial plain, and were evidently excavated by the sea at no remote geological period. They are now full of stalactites and stalagmites, some being of large size.

There are two distinct sets, one of which was formerly used for religious purposes and at one time richly ornamented. The other has always been left as nature made it. The former is the K'ayôn Cave proper, the latter, which is about 600 yards distant southwards, is called the S'addân Cave. There is a third unornamented cave called the Ngû Cave in a hill about  $2\frac{1}{2}$  miles distant.

The first set consists of an entrance hall running parallel with the face of the rock, a long hall running into the rock at the south end, evidently meant for the "Chaitya Hall" of Fergusson's *History of Indian Architecture* (Chap. V.), and a subsidiary entrance and hall at the north end. This last apparently exists because of the form of the cave, and in front of it is the artificial tank, which invariably accompanies these remains. The following sketch plan will give a general idea of the construction.



*Sketch Plan of the P'arum[K'ayôn] Cave.*

The straight parallel lines represent brick and plaster platforms erected for images of all sorts; of Gautama Buddha himself and of his worshippers or *yuhans* (= *rahans* = Pāli, *arahan* = Skr. *arhanta*<sup>1</sup> = *arhat*). At the circular spots near the south entrance and in the Entrance Hall are small pagodas, and at a similar spot near the north entrance is a *s'êdî* (= Pāli *chētiya* = Skr. *chaitya*) or *t'ê*,<sup>2</sup> as the modern Burmese call it, of interesting construction. At

<sup>1</sup> This word is also preserved in modern Burmese as *rahanid*, pron. *yahānidi*.

<sup>2</sup> On the platforms of pagodas such structures represent the old top-ornaments or umbrellas (*t'ê*) of the pagoda, which when taken down to make way for new ones are bricked in by small *chaitya*-like structures, and thus preserved for ever. The word *t'ê* has become popularized as *tee* by Fergusson's *History of Indian Architecture*, see p. 64, 65.

the point indicated in the plan there is a bamboo ladder leading up into darkness in the roof, most probably into a higher cave in the rock, but this was evidently too much infested with bats to make exploration desirable at short notice during the visit.

The whole of the caves above described were clearly at one time crammed with images of all sizes, materials and ages, just as the Kōgun, B'ing' and D'ammabā Caves still are. These have nearly all now been destroyed by iconoclasts, probably chiefly Natives of India, from Maulmain. The proximity of that town, its occupation by the British for nearly seventy years, the existence for many years of a large garrison there, and the callousness of the Burmese to this species of desecration, would easily account for the destruction of invaluable remains that has taken place.

There remain, however, several huge recumbent figures of Gautama<sup>9</sup> Buddha, one measuring 45 feet in length and others not much less, sitting figures of various sizes, and small figures mostly mutilated. The condition of the wood, of which some of these are made attest their antiquity.<sup>10</sup> Some of the stalactites have been ornamented, but this has not been the rule, as it evidently was in some of the other caves, notably that at D'ammabā. All over the sides of the cave and its roof there are signs of former ornamentation with small images of plaster painted white and red, and made of terra-cotta stuck on with a cement. The best preserved of these particular remains are high up on the south wall at the deep end of the Chaitya Hall, where a number of plaster *yahans* are kneeling opposite one of the huge *Shwēdyaungs* or recumbent Gautamas, and in the roof near the entrance. Here advantage has been taken of a small natural dome to picture the 'Church' (*bīng'ā = saṅg'a*); i. e., a numerous circle of *yahans* praying round a central figure of Gautama under the Bo (= *Bōd'i* = Bur. *Bōdī*) Tree.<sup>11</sup> Plate I. which is from a photograph taken from the entrance to the Chaitya Hall, looking along the Entrance Hall northwards, indicates this ornamentation and shews the small pagoda above mentioned.

The best way of visiting the Farm Caves is to take a hackney carriage (these are numerous, cheap and proportionately bad in Maulmain) to the Nyaungbinzēk Ferry on the At'arān<sup>12</sup> River, about four miles, then to cross in the Ferry, and thence proceed by bullock cart to the caves, another four miles or so. There is no difficulty in the journey, as it is constantly made and the people *en route* consequently quite understand what is wanted. It is advisable, however, to give notice to the bullock drivers of the intended journey. The roads are now good all the way.

### 8. The D'ammabā Cave.

The D'ammabā Cave is distant from Maulmain about eighteen miles and is situated near the banks of a side-stream behind an island in the Jain River. There is a village and a small bright gilt pagoda on a high precipitous rock jutting picturesquely,<sup>13</sup> as usual, into the River. (See Plate XIX.) Near the pagoda are *kyauungs* (monastic buildings) of the ordinary village type. The Cave is in a range of limestone rocks of some height behind the village and distant about quarter of a mile, and there is no difficulty in procuring guides from the village. The peculiarity of this Cave is that it runs right through the rock, and so is better lighted than is usually the case.

It contains a great number of stalactites and stalagmites, some very large, and

<sup>9</sup> Skr. Gautama = Pāli Gôtama = Burmese Gōdamā and Gōd'amā (= Anglo-Indian *goddama*, used for any Buddhist image).

<sup>10</sup> Many of the figures are, however, quite modern, having been placed there by worshippers of the present day. Local information places the number at 68, of which only 2 are new in good order.

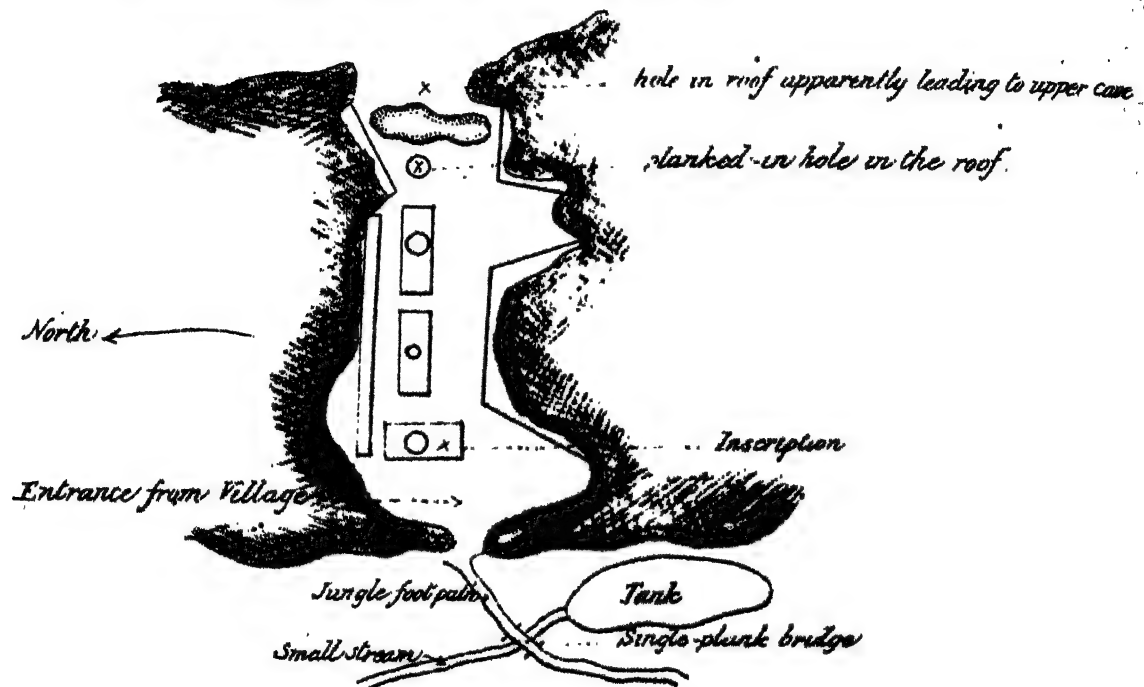
<sup>11</sup> This cave is much disfigured by scribbled names of visitors in many languages: English, French, German, Hindustani, Hindi, Gujarati, Tamil, Telugu, Burmese and Chinese.

<sup>12</sup> This word is At'arān in Crawford's *Ava*, 1829, and in Spearman's *Gazetteer of Burmah*, 1880. It is Atharam in Wilson's *Burmese War*, 1827, p. lxiii. It is at this point frequently called the Nyaungbinzēk Creek.

<sup>13</sup> One of the most striking facts in Burma is the beautiful and picturesque situations of the pagodas and public buildings. They are comparable in this respect to the religious structures of the Lepchas in Sikkim. See *Journals kept in Hyderabad, Kashmir, Sikkim and Nepal*, by Sir E. Temple and R. C. Temple, Vol. II. pp. 206-207. Sir E. Temple's *Oriental Experiences*, pp. 73-74. See also *post*, p. 361 f.

apparently all were originally ornamented. This may give a clue to the age of the ornamentation on further investigation, by determining whether the unornamented stalactites and stalagmites are posterior to those covered with ornaments, and how long it must have taken them to form. Some of them again are now only partially ornamented, and it is possible that the unornamented parts may have been formed since the ornament was put on.

The accompanying sketch plan gives an idea of this Cave.



Sketch Plan of the D'ammabā Cave

The general design in the interior seems to have been to build up a pagoda or *chaitya* at both the east and west entrances, and to fill in the centre of the hall or cave with images and smaller pagodas. These are raised on platforms. Along the sides is a great mass of images on platforms, such as are shewn in the sketch plan. A general idea of the style of ornamentation and design can be seen from the interior view of the B'inji Cave given on Plate II.

The ornamentation of the roof, sides and stalactites consists of images of Gautama Buddha and Yahan, of all sizes, from four inches in height to about life-size. These images are of brick and coloured plaster, chiefly red (*hinsupulā*<sup>14</sup>), and of terra-cotta fastened on by a cement. There are also signs of glazed ware having been employed in places, and abundant signs of a general gilding<sup>15</sup> of the figures in days gone by. When new, and brightly colored and gilt, the effect of the ornamentation must have been very fine. (See Plates VI. and VII.) Great numbers of small earthen lamps, of the usual Indian *chirāgh* form, are to be found. These must have been used, as now, for illuminating the images on feast days. Much broken pottery also lies about; the remains no doubt of water-pots and of pots for votive flowers, used on similar occasions.

All the platforms, the pagodas, and the large images down the centre of the Cave, are of

<sup>14</sup> This word is spelt *hamsapada* = Skr. 'goose-foot,' and is the name of a mineral (red oxide of mercury) producing the peculiar rich red used in Burma for ornamenting buildings. It is particularly well suited as a ground for gold, black, white or gray ornament.

<sup>15</sup> The gilding was not always of good quality, as in many instances the images that remain are now simply covered with verdigris.



brick and plaster, and now very much ruined. There is a general idea among those who have visited this Cave, which is repeated in the *British Burma Gazetteer*, Vol. II. p. 138, that the ruin has been caused by some enemy of the Talaings. However, unless direct historical evidence is forthcoming to support that argument, it may be put forward, as the more likely theory, that the destruction now visible is that which is inevitable in Burma. When a pagoda or image is once built or made, and the *kūbō*, (spelt *kusōl* = Pāli *kusalaṃ*, a 'good work') or religious merit, gained thereby has accrued, no more interest is taken in its preservation; and as every pagoda contains a treasure chamber of sorts, and as each large image is supposed to have valuables buried somewhere inside it, they are sooner or later dug into in search for treasure. This is sure to happen after any political disturbance, when anarchy, for a time at any rate, always supervenes. Plates IV. and V. shew pagodas thus treated in the Kōgun Cave, and it may be said that, in the Cave remains in Ramaññadēsa generally, it is the rule for pagodas and large images to have suffered thus. This fact alone is sufficient to account for the ruin observable at D'ammabā.

The Eastern Pagoda is utterly ruined and is now a mere mass of bricks, plaster and broken images, some of which may still possess great archaeological value. Immediately above it there is a hole in the roof, now boarded-over. This leads to an upper chamber or cave, in which are still stored sadaiks, or book-coffers, containing Talaing MSS., no doubt of unique value, if still legible and fit to take to pieces. The *British Burma Gazetteer*, Vol. II., p. 37, suggests that there are such documents to be found in the other caves. It hardly needs argument to shew that they should be removed as soon as possible to places, where they can be preserved until they can be properly utilized.<sup>16</sup>

Outside the eastern entrance there is a funnel leading upwards in the rock, but whether this ceases abruptly or leads to the boarded-in chamber could not be ascertained on the spot.

There is a very large number of images of all sizes and in all stages of preservation, lying in utter confusion about the floor and the sides of this Cave. Plate II. relating to the B'inja Cave, gives some idea of the state of the floor at D'ammabā. These images evidently belong to all dates, from that of the first use of the Cave for religious purposes up to quite modern times. They are made of many materials:—wood, alabaster, limestone, plaster and terra-cotta, amongst others. The wooden images are probably the most valuable for antiquarian purposes. They are mostly now coated over with a black preparation which looks like Burmese resin (pron. *bissē*, spelt *sachchē* = (*sach*) bit, wood, + (*chē*) sī, oil). It is either the under-coating of former coloring or gilding, or was meant as such and never covered over. This coating has preserved the outer surface as originally designed, whereas the wood under it has utterly decayed in many instances. The state of the wood, which is apparently teak in all cases, combined with the outer form and ornamentation of the images will go a long way, on careful investigation, towards determining when they were deposited; because teak under certain conditions may be assumed to take not less than a certain number of centuries to reach a certain stage of decay. It may further be fairly argued that, when once the caves became established as recognized places for religious ceremonies, the great mass of images now found in them were deposited by successive generations of worshippers and pilgrims.

The images and similar remains are generally of the same character in all the Caves, and are well worth study, for the reason that they explain the forms of many of the old and small images deposited about the greater Pagodas in Lower Burma still used by the populace as places of worship. (See Plates I., Ia, VI. and VII.) Exactly similar images are yet to be seen round the Kyaikbānlān and the Kyaikpatān Pagodas at Maulmain, the Myābēdān Pagoda at Martaban, the Shwēzayān and Mūlēk (or Dajāp'ayā) Pagodas at Thatōn, the great Shwēdagōn itself and the Sūlē Pagoda at Rangoon, the Kyaikkauk

<sup>16</sup> The Talaing language, though still spoken to a considerable extent, is ceasing to be a literary medium very rapidly; so much so that it is already extremely difficult to find an educated Talaing able to read even modern documents in his native language, and the epigraphic and old palm-leaf documents in that tongue, which are of the supreme value to the history of Lower Burma will even now have to await the labours of the expert student of the future.

Pagoda at Syriam, and in the far-renowned (in Burma) Kalyāṇī Dōṅ (*simā*) at Pegu, and round the great Shwēṁōddō Pagoda at the same place.<sup>17</sup> Whether these images were originally made for the pagodas, or were taken from the Caves by the devout and there deposited, is a question to be settled hereafter. For it must be remembered that it is still a fortunate thing in Burma for a *p'ayā* (image of Gautama Buddha) 'to travel,' as the people put it.

Careful search may unearth inscriptions of value in the D'ammabā Cave. Some of the small terra-cotta figures, or, more strictly, tablets impressed with figures, that have become detached, are found to have sometimes, but not commonly, notes painted on the back. The only one, of two or three picked up in this Cave, which is sufficiently complete for reading is that given below, full-size.



*Facsimile, full size, of the inscription on the back of a terra cotta tablet impressed in front with an Image of Gautama Buddha. From the D'ammabā Cave.*

The characters of the inscription are Talaing and the language is Talaing, and it means:<sup>18</sup> "Nge Leh offered to the pagoda curry stuffs from his ancestral fields, fish, and property."<sup>19</sup>

<sup>17</sup> Lately there has been printed by the local Government a perfunctory and well-nigh valueless production called *List of Objects of Antiquarian and Archaeological Interest in British Burma*. It is confined mainly to the names of the principle pagodas in the country and the folk-history thereof. It is useless for any purpose, except to find the names of the pagodas, and is not even then of use, if there is more than one pagoda in a place, as the actual situation of each is never indicated.

<sup>18</sup> It must be borne in mind however, that in the present condition of scholarship as regards the Further Indian languages, every epigraphic reading should properly be regarded as tentative.

<sup>19</sup> We must assume from this that the pious Nge Leh held a feast from the produce of his ancestral fields, and offered the property to the pagoda, and also let loose some fish as a good work: (*jivita dāna; stūṭiā dāna* See *Journal of the Asiatic Society of Bengal*, Vol. XL, p. 112.)

Transcribed the inscription runs thus:—*ialah matau nè sané ka p'ôn balah=kyu(k)*. The pronunciation and meaning of each word runs thus: *Nge Leh metò ngè sané ká p'ân pale-kyai*<sup>20</sup> — “Nge Leh parents’ field curry-stuff fish property offer-(to)-pagoda.” In addition to the above, there are traces of another inscription in modern documentary Burmese characters.

These impressed tablets usually represent Gautama Buddha seated on a canopied throne, the canopy forming the back-ground of the tablet. Gautama Buddha is commonly thus represented in Burma in figures of all sizes and of all materials—*vide* Plates IV., V., VI. and VII. In the D’ammabá Cave a large full-sized seated figure has an inscription, white letters on a black ground, on the canopy, above either shoulder. As it is on plaster which is fast peeling off, no impression can be taken of it, but it should not present any difficulties in reading, if read before it is too far destroyed, as it is in the ordinary square lapidary Burmese character in vogue in the last and the beginning of the present Century (*vide* the Pô:ú:daung Inscription near Prome, *ante*, p. 1 ff.).

About two and a half miles distant from the Cave just described there are hot springs and another Cave (so local information on the spot says).<sup>21</sup> The hot springs are well known to the natives of the country, and now also to immigrants from India, who repair to them annually to get rid of skin diseases. There are several such places in the Amherst District, notably the At’aràn Yôbú (Hot-waters) on the At’aràn River, the medicinal qualities of which have been attested by Dr. Helfer.<sup>22</sup>

The way to reach D’ammabá is by special launch from Maulmain, in which case the journey takes about three hours each way, or by ferry launch to Zađabyin on the Salween, and thence by country boat to D’ammabá, a slow process. The former method of approach is very expensive.

#### 4. The P’agat and Kògun Caves.

The P’agat Cave on the Salween<sup>23</sup> River is distant from Maulmain 26 miles, and is situated in an isolated limestone rock by the river-bank. It is not now of much interest, as it is very dark, and so offensive, owing to the presence of an enormous number of bats,<sup>24</sup> that it is practically not explorable.

Seated Gautama Buddhas can, however, be made out in the darkness, and no doubt at one time the Cave was decorated and ornamented in the style of its neighbour at Kògun. Wilson, *Burmese War* (1827), quotes, p. lxvi., a Government *Gazette* notification, dated 20th April 1826, of a journey up the Saluen (Salween), where P’agat appears as Sagat, apparently by mistake. At that time the images were distinct and the ornamentation was evidently the same as that of Kògun. The bats are also mentioned. It is further noted that the ornamentation on the rock face, which is in the style of that already mentioned at D’ammabá, looks from the river like the letters of a huge inscription. This accounts for the persistence of a local idea that there is a large prominent inscription on the face of this Cave.

As far as I can make out, the following description from Low’s travels in these parts in 1833 (*Asiatic Researches*, Vol. xviii. p. 128 ff.; *Miscell. Papers on Indo-China*, Vol. I. p. 197) refers to P’agat. “In rowing up the Sanlûn (= Salween, by misreading the final *n* for the dental *n*, instead of the guttural *ŋ*) or main river, the first objects which attracted my attention were the Krûklataung rocks, being a continuation of the great lime formation. The river at one spot is hemmed in betwixt two rocks, and, being thus narrowed, rushes through with considerable impetuosity. The rock on the north-west bank overhangs its base, the latter being

<sup>20</sup> *Pale-kyai* is a compound meaning ‘to make an offering to a pagoda.’

<sup>21</sup> This was not borne out, however, as regards the Cave, on further enquiries from local officers.

<sup>22</sup> *B. B. Gazetteer*, Vol. II. p. 88 and note. The only reference, besides those quoted from the *Gazetteer*, I have yet found to the D’ammabá Cave is in that intelligent little book, *Six Months in Burma*, p. 41, by Mr. Christopher Winter, who visited it in 1858. It is there called Dhamathat, as it is usually still called by Europeans in Maulmain. This is an instance of striving after a meaning, because ‘Dhammathat’ is a word well-known to most Anglo-Burmans, being the Burmese form of the name of a locally celebrated work, — the *Dharmaśāstra*.

<sup>23</sup> Salween = Bur. spelling Sahlwân, pron. *palwîn*.

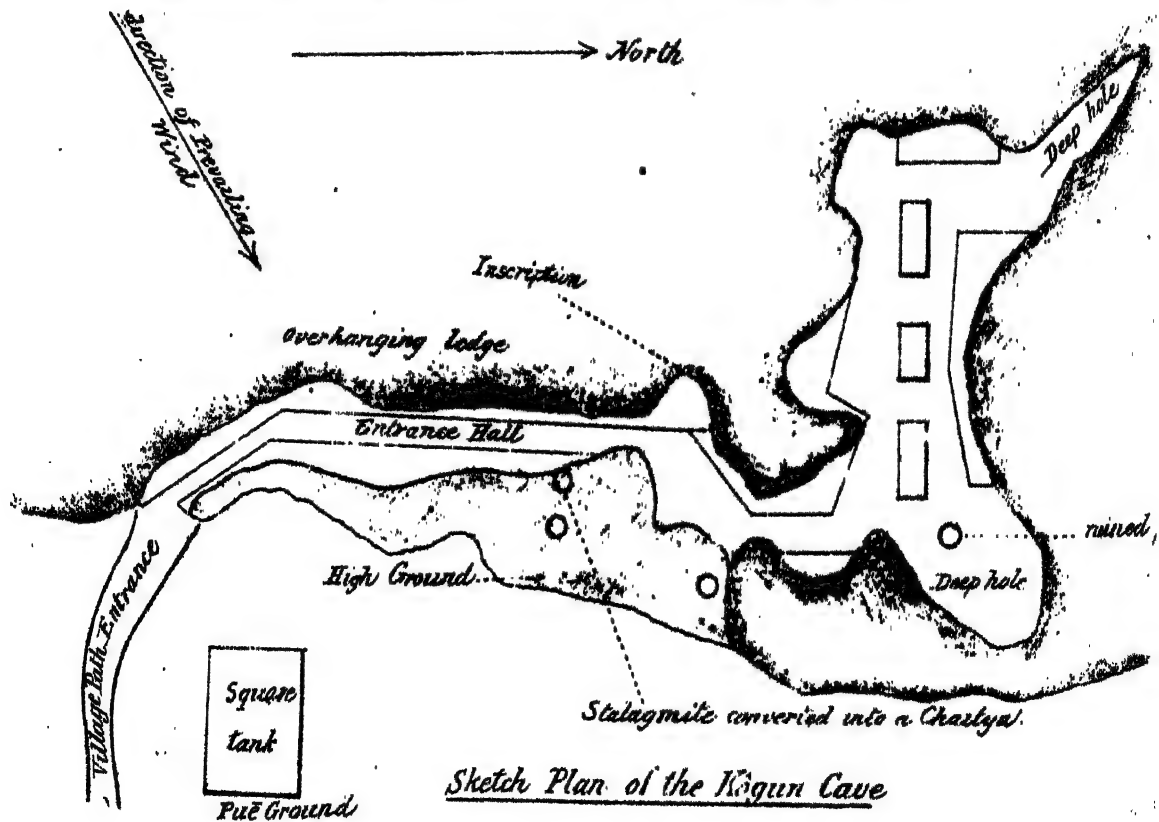
<sup>24</sup> See *ante*, Vol. XXI. p. 378; and Malcom, *Travels*, ii. 61. It is a well established fact that it takes these bats 25 to 30 minutes to fly out of the Cave to their food every evening.\*

washed by the river. On a sharp, and one should suppose almost inaccessible pinnacle, a small pagoda has been built, producing a pleasing effect to the eye of a distant observer.

"The cliff I conjectured to be 250 feet high. On that front facing the river some niches have been cut in a pyramidal space, and in these stand many painted and gilt alabaster images of Buddha. A narrow opening leads into a magnificent cave, which has been dedicated to Buddha, since many large wooden and alabaster images of that deified mortal were found arranged in rows along the sides of it; the wooden images were mostly decayed through age and had tumbled on the floor. The rock consists of a grey and hard limestone. The cave bears no marks of having been a work of art. The Burman priests, who inhabit a village on the opposite bank, could not afford me any information respecting it. No inscription was discovered on the rock."

P'agat can be reached by a ferry launch in about four or five hours from Maulmain, but the best way is to visit both P'agat and Kogun at the same time by special launch, — an expensive journey as already explained.

By a good fair-weather road from P'agat, though somewhat unpleasant withal, the Cave and Village of Kogun can be reached by bullock-cart, if desired. The distance is about two miles. The preferable way of getting there is to stop in a special launch at the mouth of the Kogun Creek, about a mile short of P'agat, and thence either reach the Kogun Village by a country boat, if the tide serves, or by walking through the outskirts of the village for about a mile. The Cave is situated, as usual, in an isolated limestone rock about a quarter of a mile to the west of the village. It runs under an over-hanging ledge of rock for about a hundred feet from South to North and then dips Westwards into this rock for about the same distance at the North end. The following sketch plan gives an idea of it.<sup>26</sup>



<sup>26</sup> Crawford visited Kogun on 27th January 1827—vide *Embassy to Ava*, p. 361 E.; *Wilson's Documents of the Burmese War*, Appx., pp. xlix., lvi. f.

The general plan of the cave proper is evidently that of the D'ammabā Cave, but advantage has been taken of the over-hanging ledge and the rising ground in front of it to create a profusely ornamented Entrance Hall. In front of this is a large artificial square brick tank kept in good repair, as the Cave is still a place for an annual festival at the Burmese New Year (about 15th April). In front of the tank is the *pwè*-ground, where Zât Pwès<sup>26</sup> are performed on the occasions when people congregate here.

There are the usual image platforms about the sides of both the Cave and the Entrance Hall, and also several down the centre of the Cave, as at D'ammabā.

A goodly number of small brick and plaster pagodas and *chaityas* are scattered about both Cave and Entrance Hall, and the surroundings of the latter. The largest are noted on the sketch plan. There is also a remarkable ornamented stalagmite, see Plate VII., covered completely over with small terra-cotta images, about four inches high, of Gautama Buddha enthroned in the style already explained, surmounted by a series of standing images in plaster work and much larger. On the top of all is a small pagoda or *chaitya* of the usual modern form. The corresponding stalactite, not visible in the plate, is profusely ornamented with images of Buddha in every attitude,—standing, seated and recumbent.

The peculiar position of the Entrance Hall under an over-hanging ledge of rock, sheltered from the rain brought by the prevailing south-west wind, has led no doubt to the profuse ornamentation of the surface of the rock to a considerable height, as shewn in Plates III., IV., V., VI. and VII.

This ornamentation is the best sample of all of the type already noted as prevailing at D'ammabā and F'arum, *viz.*, covering the rock with impressed terra-cotta and plaster tablets of all sizes, from four inches to several feet in height. The impressions are chiefly of Gautama Buddha enthroned, but they are nevertheless in great variety, and the *Ding'd* or Church is represented in several ways, as also are various scenes from the legendary life of the founder of the religion. On the many small ledges and recesses presented by the uneven surface of the rock are placed images in alabaster and brass. This is a special feature of the wall decoration of this Cave, due to natural conditions.

All about the Entrance Hall and the Cave itself, there is an astonishingly large deposit of figures of Gautama Buddha and *yahans* in every material and in every condition, besides a mass of remains of Buddhist objects generally. Many are quite modern, but some are of a type not now met with in modern Burmese religious art, and are exceedingly interesting from an historical and antiquarian point of view, as connecting Burmese with Indian Buddhism. They are well worth study, and probably from this Cave alone could be procured, with judicious selection, a set of objects which would illustrate the entire history of Buddhism in Lower Burma, if not in Burma generally and the surrounding countries, especially Siam.<sup>27</sup>

The great mass of the images and remains are in a state of complete neglect, but, as the Cave is still in use for purposes of occasional worship, many of the figures are well looked after, and some of the larger exposed ones are protected from the weather by rough boarding. The Cave itself appears to wander indefinitely into the rock at the two deep holes marked in the plan, and that near the ruined pagoda is partly filled up with a great mass of mutilated images and broken objects, thrown together in an indescribable confusion. Every pagoda has been broken into for treasure in the manner shewn in Plates IV. and V.

<sup>26</sup> The word *pwè* (Anglo-Indian *pooy* or *poay*) is Burmese, exactly corresponding to the English word 'play' in its various senses. Zât = Pāli *jāti*, used for *jāṭaka*, a Buddhist 'birth-story.' The Zât Pwè is consequently a modified Passion Play.

<sup>27</sup> A move in this direction is being made by the Local Government in Burma.

### 5. The B'inji Cave.

The B'inji Cave is situated in some low hills about 3 miles east of a village called, apparently indifferently, B'in'laing<sup>28</sup> and Nyaungjūn, on the left bank of what is usually known to Europeans as the Dônḍamī River, but is really the B'in'laing River.<sup>29</sup> This village is about three miles below Dūyinzēk, and about 51 from Maulmain and 11 from Thatōn. At the foot of the Cave is the village of B'inji, which is reached by bullock cart across jungle and rice-fields from B'in'laing Village. In front of the Cave is a pool of very hot water from which a stream issues,<sup>30</sup> and over this stream is a single-plank bridge. The Cave itself is not situated at the foot of the hill, and a climb of from 50 to 100 feet is necessary before reaching it. In the rains the country between B'in'laing and B'inji is flooded. B'in'laing can be reached from Maulmain by ferry-launch to Dūyinzēk, 52 miles, and thence backwards three miles by country-boat. Bullock carts can, by arrangement, be procured at B'in'laing. A special launch from Maulmain could, of course, be moored at B'in'laing, which is a station for procuring fire-wood for the ferries. In any case more than one day is necessary for the expedition.

Bad weather prevented the exploration of this Cave, which is much to be regretted, as it is necessarily but little visited. Old and now faded photographs, see Plate II., taken by the late Mr. R. Romanis, the Government Chemical Examiner at Rangoon, in the possession of Mr. George Dawson, the present owner of the ferries along the rivers which join at Maulmain and of the little Railway from Dūyinzēk to Thatōn, however, fortunately shew that the Cave is of the ordinary Rāmaññadēsa type, though not so profusely ornamented as usual as to walls and roof. The plan has been to place a series of pagodas or *chaityas* down the centre and images on platforms along the sides. This Cave has, however, a pagoda just outside it, which is unusual; and it will be observed that this pagoda and those shown in the interior are not of ancient form.

The B'inji Cave is deep and dark, requiring the use of special lights, but at the end of it is a pool of water flush with the floor, and a pagoda, so situated as to be lighted from a hole in the roof, or more correctly in the hill side,<sup>31</sup> after the fashion of the artificial lighting of the Ananda Pagoda at Pagan (spelt Pagan and Pagan = Pāli Pāṇā), and of some Jain structures in India.<sup>32</sup> There is a fine reflection of the Cave, both roof and walls, in the pool.

### 6. Contents of the Caves.

Plate Ia gives an idea of the great variety of images and objects to be found in the Caves above described. The plate itself is from a photograph taken on the spot at Kōgun. The objects shewn in it were collected together for reproduction from the immediate neighbourhood of the ruined pagoda upon which they are placed. They are mostly of wood, but some are of terra-cotta, plaster and stone.

The modern Burmese seated figures of Gautama Buddha are usually dressed in the garb of a monk, or *p'ōnji*,<sup>33</sup> with curly hair drawn up into a knot on the top of the head, and the lobes of the ears touching the shoulder; but sometimes the Buddha is still represented dressed as Zabūbadē. In these Cave representations there is, however, considerable

<sup>28</sup> This place is locally identified as "the residence of B'in'laing or Binlaung, the last Talaing king." The tradition is, however, probably a confused reference to the notable doings in these parts of Bayin Naung (= Port. Branginoco [Bayinjī Naungzō], 'Bayin' being spelt 'Burañ') in 1551-1581 A. D., and of Binyā Dālā, the last Talaing king, 1715-1757 A. D.

<sup>29</sup> The Dônḍamī and the Chaikaurit Rivers join at a few miles above Dūyinzēk, and form together the B'in'laing River, which, after running some 30 miles, falls into the Salween, some 25 miles above Maulmain.

<sup>30</sup> Not mentioned in the list given in *B. B. Gazetteer*, Vol. II. p. 38, note.

<sup>31</sup> There are several such holes in the P'Arum Caves giving fine effects of light. There is a cave at Muang Fang in the Laos States where the same chance effect occurs. See Hock, *Temples and Elephants*, p. 240 f.

<sup>32</sup> Yule, *Mission to Ava*, pp. 38-9 and note; Fergusson, *History of Indian Architecture*, pp. 616 and 214.

<sup>33</sup> Spelt *b'unjiri* and explained as the great glow (*b'unj*), by the Burmese, but with doubtful accuracy to my mind.



variety. When dressed as Zabûbadê, the ear lobes, though much enlarged, do not touch the shoulder, and the large holes in them are filled up with a roll much in the modern Burmese fashion, and from this roll there is occasionally something that hangs down to the shoulders (? a flower). The head-dress is in such cases a multiple crown, with, sometimes, appendages or wings hanging down behind the shoulders. On both arms are large jewels, or perhaps short embroidered sleeves, and the trunk is clothed in an elaborate winged garment reaching apparently to the feet and richly embroidered. All this is much in the modern style. In many of the older figures of the Buddha as a monk, the top-knot, there being, of course, no crown, is much elongated so as to form a sort of crown. In others again the body appears to be bare to the waist. In several the sole of the right foot is not exposed, as in most, but not all, modern figures; *vide* those in the Shân Tazaung at the Shwê Dagôn Pagoda; also round the Nyaungdauk and Padauk trees on the platform there. A good many thrones lie about the Kôgun Cave with two images on them seated side by side, of which one is frequently much larger than the other and much more elaborately clad. Here the Buddha seems to be represented both as Zabûbadê and as a monk. Often, however, the two images are identical in every respect, making the explanation more difficult.

Zabûbadê requires explanation. There is a story current and very popular in Burma, but not, so far as I know, yet traced to any *Jâtaka*, according to which Jambupati (= Bur. pron. Zabûbadê), Lord of the Earth, was a king exceedingly proud of dress and power. The Buddha, however, one day, to convince him of the valueless nature of his riches, assumed his form and clothing without effort. Thereupon Jambupati became a devoted follower. The figures of the Buddha dressed as Jambupati, and of Jambupati himself kneeling to the Buddha in acknowledgment of his superiority, have for centuries been popular in Burma.

The serpent throne and canopy of Gautama Buddha is to be seen in Plate Ia in two instances, conventionally grotesqued in the style dear to the Burman. The material of most of the figures in the Plate is wood, but the present writer has in his possession a fine plaster head with conventional serpent canopy of much finer workmanship than the specimens in the Plate, and in the Kalyâni Dêng at Pégû<sup>24</sup> are stored several specimens in plaster of Gautama lying upon a serpent throne with canopy. Modern figures of the Buddha and serpent combined seem to be rare, but a new one in alabaster was bought lately in Mandalay, which was explained to be a "Siamese Buddha (Yôd'ayâ P'ayâ)." Also, among the treasures found at the palace at Mandalay, after the war in 1885, was a fine and well executed copper image of Buddha seated on a serpent of many coils, which was said to have been sent from Ceylon as a present to one of the kings of the Alompra Dynasty.

Images of *yahôns* also abound in the caves, always in an attitude of reverence. Those in Plate Ia (see also Plates I., IV., VI. and VII.) are of a type quite unknown in the present day. Female figures seem to be very rarely met with, but there is one of characteristic Burmese type in Plate Ia. It belongs to a fallen impressed terra-cotta tablet and represents a favorite character of the Burmese sculptor: Mabôndayê (= Vasundharâ), Protectress of the Earth during the present dispensation.

It is obviously impossible with the materials at present at hand to do more than draw attention to this remarkable field for enquiry, but enough has already been said to shew how rich it is and how well worth study.

#### 7. Bas-reliefs on glazed terra-cotta tablets.

The importance of Thatôn<sup>25</sup> as an ancient home of the Talaing race is, of course, well-known, and as it is now to be reached with ease from Maulmain by ferry-launch to Dûyin-

<sup>24</sup> Spelt Pégû, and pron. Pégô = Pâli Hamsāvâtî. Sangermano calls the country Pégû and the town Bagô: Reprint, 1885, p. 153 has "Bagô in Pégû" and p. 172 "Pégû or Bagô."

<sup>25</sup> Spelt pat'un, pron. patôn, = Pâli Suvanna-nagara and Suvanna-bhûmi: also Saddhammanagara, Saddham-mâvatî, etc. It is, like Bassein, a cause of wild etymological guesses, of which one is to be found in the delightfully naïve introduction to Gray's *Buddhaghosappatti*, p. 14.

zék,<sup>36</sup> 52 miles, and thence by a small Railway, 8 miles, it is to be hoped that its ruins will at last be properly studied. Unfortunately, the time available during the visit now referred to was very short, and the weather wet and unfavorable for exploration. The chief object of interest is the **Mulék Pagoda, or Dajáp'aya**, as it is also called, of the usual Sinhalese type, with square terraces, or procession paths, surmounted by a *stūpa*. Putting aside a discussion of the form of this pagoda for the present, it is worth noting that into panels in the lowest terrace are let, in large numbers, **burnt clay tablets impressed with bas-reliefs**. As this pagoda was built, like most old Talaing structures of the kind, of squared laterite blocks, the unrestored portions are in a state of great decay, and many of the tablets have fallen out, while others are much injured and likely to disappear also. They are, however, for the purposes of the antiquarian of great importance, as exhibiting mediæval manners and costumes. Many are mere grotesques, but others are clearly meant to picture contemporary customs.

These particular bas-reliefs were carefully examined some years ago by Mr. R. F. St. Andrew St. John, now of Oxford but formerly of the Burma Commission, and the detailed description given below is partly from personal observation and partly from his account.<sup>37</sup>

There is evidence that similar pagodas existed elsewhere in the Talaing Country at one time from the figures on Plates VIII., fig. 1, IX., IXa, X., XI., XII. and XIII., which are from photographs of part of the collection in the Phayre Museum at Rangoon of glazed tablets found at Pegu and Syriam.<sup>38</sup> The Pegu tablets are all said to have been found round the entirely ruined square base of a pagoda, in the Zuingunung Quarter, in what is now known as Mr. Jackson's Garden (but see below, p. 353 ff.). That this ruined pagoda was once of great importance is attested by the existence in the neighbourhood of the remains of an unusually large artificial tank, the sides of which were once faced with laterite blocks. The ruins of the pagoda now resemble a square jungle-covered mound, and glazed ware is still dug out of it and the neighbouring tank walls in considerable quantities.<sup>39</sup> As regards Upper Burma, at Pagan similar tablets abound, and at Amarapura, Yule<sup>40</sup> observed the same style of decoration in sandstone on the basement of the Mahātūth'ōnjō Kyungō (Monastery). From Sagaing I have photographs of 21 inscribed green glazed bricks from the ruined procession paths of the old Sīgōnjō Pagoda there. These exhibit what I take to be scenes from a *Jātaka* or *Jātakas*, after the fashion at Bhuraut, etc., in India. The inscriptions are legible enough, but, like so many old Burmese inscriptions, not as yet intelligible. The language is Burmese with much Pāli mixed with it. Every brick is numbered, and the high numbers on those that remain shew what a large quantity must originally have been set up: e. g. 278, 421, 573, 862.

There is no need to attribute a foreign origin to these tablets, on account of the remarkably good glazing, wherever found. Glazing, especially green glazing, is a very old art in Rāmañādeśa, as the following interesting facts will shew.

There is still a well-known and important manufacture at Twantō,<sup>41</sup> near Rangoon, of what are now called commercially Pegu Jars, but were known, until 1730 A. D., at any rate, by a

<sup>36</sup> Spelt *Dūrañśh'ip*, from *dūyīnā*, the durian fruit and *zék*, a landing place. It was from this place that the messengers of King Pārāwadi (1837-1846 A. D.) used to embark on boats up the *Iōn'Sant* and go thence by road via Taung-ngū and Yamē'gin to Amarapura with this fetid fruit, which is as great a delicacy to the Burmese as it is an object of disgust to Europeans. Yule notes this fact, *op. cit.*, p. 161, footnote. Taung-ngū (Toungoo) is always Taund in Sargemann; see reprint, 1885, pp. 158, &c.

<sup>37</sup> *B. B. Gazetteer*, Vol. II pp. 715-717. Fergusson, *Hist. of Indian Architecture*, pp. 613-614, quotes Mr. St. John from *The Phayre*, Vol. II, p. 204 ff.

<sup>38</sup> With the carelessness characteristic of all inhabitants of Burma these invaluable remains have been deposited without a note to shew which are from Pegu and which from Syriam. Syriam in Burmese is spelt *Sañlyān* and pron. *phālyin*. It is the Cirion, Sirian, Serian and Syrian of old writers.

<sup>39</sup> I received 71 tablets for the Phayre Museum quite lately from this place through the kindness of the owner. Both the Pegu and Syriam tablets are of the same type. Those from Syriam are from Capt. C. C. Wise's property and were found in the ruined base of an old pagoda outside the S. W. bastion of the old fort. But see *post*, p. 358 ff.

<sup>40</sup> *Mission to the Court of Ava*, p. 164 and Plate xxi.

<sup>41</sup> *B. B. Gazetteer*, I. 418; II. 559. 840.

variety of names based on the word Martaban. The Pegu Jar is a huge vessel of pottery about four feet high, covered with a hard dark glaze, and was formerly much prized as a water jar in sea-going ships and for the storage of water and liquids in many parts of the world. They were exported from Martaban and under the name of that port became famous over the whole of the East and even in Europe. Ibn Batuta mentions them in the 14th century under the name Martabân as famous articles of commerce, and they were largely in use all over India and much prized for storage purposes in the days of Linschoten and Pyrard de Laval (15th and 16th centuries). As early as 1615 we find a *Dictionary* in Latin stating this:—*vasa figulina quæ vulgo Martabania dicuntur per Indiam nota sunt. Per Orientem omnem, quin et Lusitaniam, horum est usus.* So that we see they early spread to Portugal and were familiar to the Arabs. We find also, in France, Galland, in 1673, and the "1001 Jours," quoting respectively Merdebani and Martabani as "une certaine terre verte" and "porcelaine verte." In 1820 Baillie Fraser found imitations of the Pegu Jar manufactured in Arabia and called Martaban; while, writing so long ago as 1609, De Morga, *Philippine Islands*, Hak. Ed. p. 285f., gives an obvious reference to the Pegu Jar, when he says:—"In this island of Luzon, particularly in the provinces of Manila, Pampanga, Pangasinan, and Ylocos, there are to be found amongst the natives, some large jars of very ancient earthenware, of a dark colour, and not very sightly, some of them of a middle size, and others smaller, with marks and seals, and they can give no account from whence they got them, nor at what period; for now none are brought, nor are they made in the islands. The Japanese seek for them and value them, because they have found out that the root of a herb, which they call *cha* (tea!), and which is drunk hot, as a great dainty and a medicine, among the kings and lords of Japan, does not keep or last, except in these jars," and so on. The jars were known as *tibors*, and, under the name *gusih*, were similarly known and valued among the Dayaks of Borneo, as the Editor of De Morga tells us, referring to Boyle's *Adventures in Borneo*, p. 93.

Whencesoever, therefore, the Talaiings and Burmans got their art of glazing "with lead-ear,"<sup>42</sup> as Alexander Hamilton puts it, it is clear that an art that had reached the perfection of the Pegu Jar, and had become famous in trade throughout the civilized world as early as the 14th century, must have flourished vigorously in the country quite early enough to be contemporaneous with the earliest date we can reasonably assign to the existing monuments in which the glazed bricks are found.

As to fixing dates when glazing was actually in use in Burma on a large scale, the following evidence may be useful in addition to that collected by Yule, *s. v.* Martaban, in *Hobson-Jobson*. Mr. E. H. Parker in his *Burma, Relations with China*, p. 12, says, quoting from Chinese Annals, of the king of P'iao (Burma), that "the circular wall of his city is built of greenish glazed tiles . . . their house tiles are of lead and zinc . . . they have a hundred monasteries, with bricks of vitreous ware." This quotation, Mr. Parker tells me, is from the Hsu History, chapter on the T'ian (Burma) State, and refers to the doings of the T'ang (Chinese) Dynasty (A. D. 600-900), and apparently to knowledge acquired in the year 832 A. D. He further kindly gave me the following quotation from Fan Ch'oh's work on the Southern Barbarians:—"the P'iao State (*i. e.*, Capital) is 75 journeys south of Zung-ch'ang, and communications with it were opened by Koh-lo-fêng. In this State they use greenish bricks to make the city-wall, which is one day's journey in circuit." The date of Koh-lo-fêng is 748-779 A. D.

<sup>42</sup> A fine collection of quotations extending from 1850 to 1857 A. D., supporting the above stated facts, is to be found in Yule's *Hobson-Jobson*, page 428 f. But he is wrong in supposing the words 'Pegu Jar' to be obsolete, for the article is still well known in Rangoon and Burma generally to Europeans to this day under that name. See also his *Cathay and the Way Thither*, Vol. ii. p. 476; and the valuable quotations in Wilson's *Documents of the Burmese War* (1824), Appx. p. lxiy. Low, a very careful observer, in his *Geological Observations of Portions of the Malay Peninsula*, *As. Res.* (1838) Vol. xviii. pp. 128-162, also makes the mistake of thinking the Pegu Jar obsolete. See also *Miscell. Papers on Indo-China*, Vol. I. p. 196. He also thought (p. 198) that Martaban was not settled till 1286 A. D.: but this was a mistake.

<sup>43</sup> Galena and rice water, *B. B. Gazetteer*, I. 419.

The tablets at Thatôn are found imbedded in niches in the second terrace about four inches deep and with a little over two square foot superficial area. The representations on some of them are as under, and the description shews them, I think, to be, like the Sagaing tablets and the sculptures in India at topes, representations of *Jātakas*, or *Zāts*, as the Burmese say:—

(1) Four bearded persons, with faces conventionally grotesqued, riding an elephant, are being pelted with stones by two youths on foot with their *pas'ōs*<sup>44</sup> tucked up. One of the figures on the elephant has his hair tied into a knot on the forehead in Shān or Karen fashion. The youths have theirs in a knot at the back in the fashion<sup>45</sup> prevailing still further East.

(2) A royal figure is riding on a horse and another royal figure is on foot with an attendant. Wavy lines (P the sea) form the background.

(3) A royal figure kneeling before a *trishūla*.<sup>46</sup> A remarkable design in Burma, but common enough in India. See Fergusson, *Hist. of Indian Architecture*, pp. 104, 112: also Cunningham's *Mahābōdhi*, Plate VIII. fig. 2. This picture is comparable with that of the Nāgas worshipping the *trishūla* at Amarāvati, given by Fergusson at p. 46, where there is no doubt that the *trishūla* is an emblem of Buddha.<sup>47</sup>

(4) A great man, is sitting under umbrellas. A man, kneeling to his right, is smiling and presenting something in a box. Below is a pony tied to a tree and an attendant kneeling. Both kneeling figures have their hair tied in a knot at the side or back, and their loins girt. From this last circumstance — an unusual thing in the presence of a great man — it might perhaps be conjectured that strangers have arrived from a distance in a hurry with a present.<sup>48</sup>

(5) A woman is kneeling before a prince, and in front of them is a man on a four-wheeled cart drawn by a pony.

(6) A well-dressed man and woman, in a curious and remarkable cart drawn by a pony, are in front of a potter's house. Here one man is turning a wheel, another is shaping a pot, and a third is kneading clay. All the figures wear their hair in a knot behind.

(7) A princess is seated among her women, one of whom is hanging a man by a rope through a hole in the floor.<sup>49</sup>

(8) A king on his throne, and an attendant on either side; girt about the loins, hair in a knot at the back,

<sup>44</sup> Spell *puck'ōs*, a Burmese cotton or silk garment worn by men. It is a kind of petticoat wound round the waist, and is tucked up between the legs when anything requiring agility or activity has to be done. "Gird up the loins of your mind," (I. Pet. i. 13), would be a metaphor at once understood in Burma.

<sup>45</sup> The Burmese tie theirs in a knot at the top, as is seen in the modern images of Gautama Buddha. A real Taunggyi (see ante, Vol. XXI. p. 379) still wears his hair as in the bas-reliefs, and so do the Annamese and Cambodians. The Tamils and Telugus of South India frequently do the same also. I have in my possession a kneeling figure in Sagaing marble from Amarapura with the hair tied at the back. The Cambodian influence visible in these tablets may help to fix the date of this Pagoda as between the 6th and 10th century A. D. See page 354 f., post.

<sup>46</sup> It is very easy, by the way, to mistake the *vajra* for the *trishūla* in indistinct sculptures.

<sup>47</sup> See ante, Vol. XXI. p. 381, and Oertel's *Tour in Burma*, p. 11. There is a strong tendency in antiquaries in Burma to attribute all Hindu symbols to a pre-Buddhist Hinduism. This ignores all Tāntrik influence on Buddhism in Burma, which, however distasteful to the modern Burman, is, I think, a dangerous thing to do. It certainly cannot be done in discussing any Buddhist remains in India, and there are many signs of Tāntrik influence in the ideas of the Burman Buddhist of to-day. Phayre (*Int. Num. Orient.* Vol. III. Part I. p. 38) falls into the "Hinduism" mistake, and so describes what is a conventional Buddhist *chaitya* on a "Pegu Medal" as the trident (*trishūla*) of Śiva, moralising accordingly. The latest work on such points, written in Burma, Gray's *Buddhaghōsuppatti*, 1892, sticks tightly to the Buddhaghōsa and pre-Buddhist Hinduism theories.

<sup>48</sup> But see below No. 8.

<sup>49</sup> Mr. St. John has an ingenious explanation of this. In every Talaing house there is a room set apart for the girls to sleep in, and this has a hole in the floor. Lovers come under the house and put their hands through this hole. By a sign, or the feel of the hand, the girls know if the right man has come. If the wrong man comes, "Wee betide him."

(9) A king seated on a throne with people kneeling before him. In the background is a man being "elbowed."<sup>50</sup>

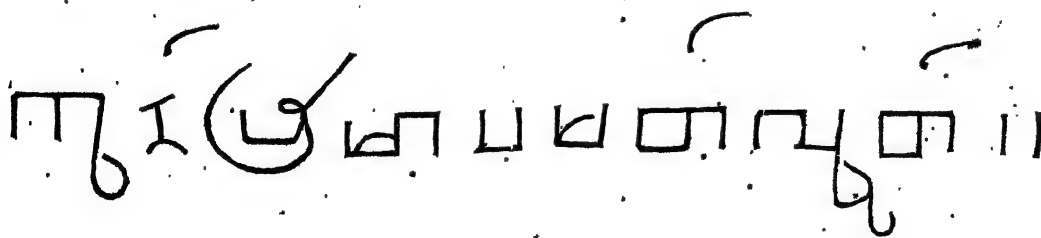
(10) A man in a garden, or forest, has hold of an enormous serpent. A prince is seated on the ground with three princesses kneeling on his left; one behind the other. The head-dresses are all of the well-known Nāga type in Buddhist (Indian) sculptures. The dress otherwise is Burmese.

(11) A king is seated on a throne, and an attendant kneeling is announcing the arrival of the queen. The queen, gorgeously apparelled and grave of countenance, is carried on a seat on the shoulders of four men. Behind are umbrellas, fans, swishes, &c.

(12) A prince is standing on the back of a man stretched on the ground. A man in front has hold of the victim's hair with one hand and holds a sword in the other. Behind are two kneeling women. Around are elephants, buffaloes, pigs and other animals.

The bas-reliefs at Amarapura are merely humorous grotesques, but those from Pegu (and (?) Syriam) had evidently a more serious meaning. A great number represent, no doubt, what we should call "foreigners," who to the ancient and mediæval mind were largely people endowed with terrible faculties, features and forms. An attempt has been made to depict these mythical peoples in detail, and we find them endowed with stout formidable bodies and the heads of every creature known to the artists. They are generally represented as being naked as to the body and legs, and clad only with a cloth round the loins, no doubt in the fashion of the poorer classes of the time. The glazing of all the tablets is good and regular, and the colors prevalent are white, red, green, yellow, black and blue. The blue colour of some of the bodies represents perhaps the dark skin of the supposed foreigner. One of the tablets represents two female figures, naked from the waist upwards, and clad only with a short garment drawn up tightly between the legs after the fashion of the Malay *sarung*, and of the lower orders of Siamese women, *vide* Crawford, *Embassy to Siam*, p. 115, illustration, which confirms the idea that these grotesque figures merely represent the people of a foreign nation.

On some, however, of the Pegu tablets are representations of great personages of the time elaborately clad, crowned and jewelled. (See Plates IX., IXa, XII. and XIII.) Only one, out of over a hundred found at Pegu,<sup>51</sup> has a legible inscription on it, and this inscription is, so far, largely a puzzle, which is disappointing, as there is no special difficulty in reading the characters, since they are of the square lapidary type common in these parts up till quite lately. Plate IX. gives a reproduction of it, and below is a tracing from a photograph, on a scale of .7.



The language may be either Talaing, Burmese or Shân. Assuming it to be Talaing,

<sup>50</sup> This is a punishment. The person to be punished is made to kneel down and bend forward. He is then struck violently between the shoulders and somewhat lower by the elbow of the punisher. The pain caused is great.

<sup>51</sup> On very few is there any sign of a lost inscription. I have, however, since found a similar tablet in Rangoon, presumably taken from the same site, and having precisely the same inscription as that in the text, but in a more cursive form. It is shown in Plate IXa. Low, see *Indo-China*, Vol. I. p. 197f., makes the, for him, very curious mistake of saying that there are no inscriptions in Lower Burma! The opposite is the fact, and proportionately there are many more historical inscriptions in Burma than in India.



as the characters 𑜉 and 𑜊 would lead one to suppose, it is apparently translatable. Transliterated it seems to run pretty clearly, thus:—

*Kwan p'rau mī pa mat licat.*

By exercising considerable license in spelling, and in reading the letters, sense can be made in Talaing out of all the words, thus:—

Kôn	prēau	mā	pū	māt	lawōt
Son	female	nom. case	do	friends <sup>52</sup>	ever
wife or daughter					

But in order to get thus far we have to mis-spell *kôn*, which should be, transliterated, *kaun* and not *kwan*, and to read the *akshara* 𑜉 as 𑜉, and the *aksharas* 𑜊𑜊 as 𑜊𑜊. This last reading, however, would be allowable. The last word can be variously read in Talaing as *lūt*, *lamōt*, *la-ngōt*, or *lawōt*, according as the first *akshara* is read as 𑜉, 𑜉, 𑜉, or 𑜉.<sup>53</sup>

The meaning of the sentence thus read, which would be good Talaing so far as regards grammar, would be:—"the wife who is a friend for ever." I am very loth to accept such a reading, as it would be against epigraphic experience.

Assuming the language to be partly Burmese or Shân, and partly Siamese, for reasons given below, we got the following result by transliteration:—

<i>Kwau'ra</i>	<i>Mahāpamāt</i>	<i>licat</i>
(the) noble	Mahāpamāt	dedicated — built

There is only one difficulty in this reading, and that is in reading the *akshara* 𑜉 as *p'ra*: there being no sign / in Burmese or Shân. The *akshara* 𑜉 *mī* on stone is constantly used for *māhī*. The indistinct *akshara* 𑜉 in the last word would, if the language is Burmese, be read *lūt*, and if Shân *lōt*. Both words mean the same thing, *i. e.*, primarily 'released,' secondarily 'consecrated,' 'dedicated,' 'built in honor of.' But whether the language is Burmese or Shân the first two words would be Siamese titles. *Kwau'ra* (pron. *kunp'ra*) means 'a nobleman,'<sup>54</sup> and such people in Siam often have a Pāli name or personal title. The *Mahāpamāt* of the text is a legitimate form for such a name or title, standing for the Pāli *Mahāpamātā*, either by shortening in the usual way, or in full. Because the *akshara* 𑜉 may be legitimately read as *t*, or as *t* + Pāli suffixed open vowel, *ā* or *ī* or *ī* or *ā* or *ū*.

Siamese nobles did, we know, frequently visit Ramuññadāsa on pilgrimages and did erect buildings in consequence. This particular man may have done so and ordered an inscription to be cut in his honor locally, and the lapidary may have used his own language, which, however, at the time that the structures in the neighbourhood were built,<sup>55</sup> was not likely to have been Burmese, though it might have been Shân.

But the inscription may be purely Siamese. The character is what Taylor, *The Alphabet*, Vol. II., p. 346 and elsewhere, calls the "Kiousa character of Burma," meaning clearly thereby (p. 345) the Burmese word *kyauksa* (*chaunksa*, lapidary script, epigraph). And although he is altogether wrong in his ideas as to its distribution in Burma, he shows that it was in use about Bangkôk and in Siam generally. Such a sentence as that we have before us is, however, so far as I can ascertain, not good Siamese.

<sup>52</sup> To be read 'friend'; the word must be read *mī*.

<sup>53</sup> I am much indebted to the Rev. Dr. Gushing, author of the *Shân Dictionary and Grammar*, etc., for kindly aid in this difficult text.

<sup>54</sup> In Siamese the title *kun* may be prefixed to any other title of nobility, being the lowest. The titles are, highest downwards, *Chau'p'ayā*, *P'ayā*, *P'ā*, *Lāung*, *Māung* and *Kun*. A "royal" titled personage prefixes *Krām* to his other titles.

<sup>55</sup> Assuming the neighbourhood whence the tablet came to be that of the Kyaukp'un Pagoda (see text, post, p. 354 f.) the date of the inscription can be only at present conjectured to be some time after the Siamese conquest of Cambodia in the 18th century A. D. See post, p. 355.



If then this stone commemorates the visit of a Siamese prince or noble to Pegu, it is of interest and some importance as historical evidence. Until disproved I am inclined to accept the second reading as the correct one. Another possible conjecture, as to the nationality of the person commemorated by the stone is that he was a Talaing nobleman with a Siamese title. This is historically reasonable.

On the tablet, already mentioned (*ante*, p. 343), shewing two grotesque female figures is an inscribed monogram, of which the accompanying cut gives a full-sized tracing. The characters of this monogram bear a strong resemblance to the lapidary character of Burma.



The Pegu tablets at the Phayre Museum are then clearly of two types — grotesques and portraits, and, although all are said locally to be from the same place, *i. e.*, Mr. Jackson's Garden, I believe that this is an error, and that the grotesques came from the garden, and the portraits from the neighbourhood of the four colossal figures of Gautama Buddha, about six miles distant, known as the Kyaikp'un Pagoda. If this belief is correct, the inscription just examined would tend to shew that the Siamese had a hand in its erection, and for external evidence of such a supposition may be consulted Fergusson's statements and plates in his *History of Indian Architecture*, at page 663 ff., and especially at page 680.<sup>56</sup>

The grotesques divide themselves into four groups — figures marching armed, figures fighting, figures in flight, and figures in attitudes of supplication. It may be, therefore, fairly guessed that they represent the march, battle and defeat of a foreign army, such as that of Hanuman in the *Rāmāyana*, the story of which, by the way, is quite well known in Burma as the *Yamayāna*, or popularly as the *Yamazāti*.<sup>57</sup>

#### 8. Images and 'enamelled' pagodas at Thaton.

Perhaps the most interesting thing yet unearthed at Thaton is a stone image in bas-relief about three feet high, which was found quite lately, at 14 ft. below the surface, in digging a well in a garden near the Shānzā Kyaung. The owner has now set it up on a modern Burmese throne, or *palin*, beside a *pīpal* tree on the neighbouring road-side, and has built a *tazaung* (*tans'aung*, a building with terraced roofs and 'umbrella' top) over it. The image is now entirely gilt, and the throne and *tazaung* ornamented with modern Burmese 'glass' and gold decoration. The money for the purpose is being collected from worshippers on the spot, and perhaps the owner will, in the end, make a small living out of it, as does the guardian of the curious P'ōp'ō images.<sup>58</sup>

The image is that of a man standing upright, with long arms, broad shoulders, large-lobed ears, and curly hair. The right arm hangs down straight, but the left is doubled up so that the tips of the fingers touch the top of the shoulder. Under the arm-pit is a representation of a palm-leaf MS., covered over with a cloth, in the style still in use. It bears a striking resemblance to the colossal Digambara Jain figures of Western India shewn, *ante*, Vol. II. p. 353, and in Fergusson's *History of Indian Architecture*, p. 268. It is not, however, naked.<sup>59</sup> Bad weather prevented the taking of a photograph of this image, but it is well worth reproduction and study.

<sup>56</sup> The point is, of course, at present very obscure. See *post*, p. 354 f., for further arguments as to it.

<sup>57</sup> For *zāt* see above, note 26. The pictures in Growse's *Rāmāyana of Tulsi Dās* may be usefully compared with these grotesques; see Book VI., Lañkā.

<sup>58</sup> See *ante*, Vol. XXI. p. 381. He had started a box with a slot in it in April 1892!

<sup>59</sup> The statue at Kārkala (*ante*, Vol. II. p. 383) is dated Saka 1353 = A. D. 1432.

There is in the courtyard of the Shwēzayān Pagoda at Thatōn, and again at Martaban,<sup>60</sup> near the point where the Government Telegraph cable crosses the Salween from Maulmain, a so-called enamelled pagoda, locally presumed to be of great age. The *t'z*, as well as the upper rings of the pagoda spire itself, is covered with glazed ware in several colors. The pagoda at Martaban, which is quite small, has a peculiarly venerable appearance from having been split from the crest downwards by a young *pīpal* tree, which has taken root in the *t'z*.

The enamelled appearance is produced by nailing on to the brick and plaster work small plates of lead covered over with a silica glaze in various colors; brown, grey, yellow, gold and green. The antiquity of the work may be well doubted, as the plates at Martaban, at any rate, were fastened on with European nails.<sup>61</sup> The Great Kyaikkauk Pagoda near Syriam is similarly "glazed." (*B. B. Gazetteer*, II. p. 283 f.)

#### 9. Remarks on Pagodas.

The form of the Mulék Pagoda at Thatōn has been already commented on, being that of a Sinhalese *dāgaba*.<sup>62</sup> That is, it consists of three square terraces surmounted by what was a *stūpa*, and is now, after restoration, a modernized pagoda with the usual conventional *t'z*. These terraces represent the three procession paths found round all Sinhalese *dāgabas*.<sup>63</sup> The style is repeated at Borobudur in Java, but with five procession paths in place of three. That the Thatōn sample was not an isolated instance in Rāmaññadēsa has been already noted,<sup>64</sup> and that the mere form itself does not argue antiquity can be seen from the Sībyō Pagoda at Myingun, which was built under Bōdōp'ayā in 1816 A. D., where precisely the same arrangement occurs.

This leads to the reflection that form alone can never be relied on for estimating the age of a pagoda in Burma, because of the tendency to go back to the old types: *e. g.*, the great Kaung'mūddō<sup>65</sup> (royal work of merit) Pagoda near Saggung,<sup>66</sup> the date of which is known to be about 1650 A. D.<sup>67</sup> and which is a *stūpa* with stone railing after the Bhilsā type: *e. g.*, also, the great pagoda of Bōdōp'ayā (1781 to 1823 A. D.) at Myingun, which, had it been finished, would have been a *stūpa* raised upon a square base in most approved ancient form, as may be seen from the model still existing at Myingun.<sup>68</sup> In the village of Syriam, on the high road to the Kyaikkauk Pagoda, just facing what must have been the old east gate of the city walls, is a small ruined pagoda of the true *stūpa* type. It is one of thirteen small pagodas, also mostly in ruins, but not of ancient form. To these I would add the remains of the Mahāchēti Pagoda at Pegu, the date of which lies between 1551 A. D., and 1581, and the resemblance of which to a true *stūpa* is most remarkable.

That the elongated pagoda of Burma at the present day is the lineal descendant of the *dagoba* of Buddhist India there can be little doubt, but, owing to the recurrence of ancient types in modern times, all that can be predicated of any particular sample from form alone is that the greatly elongated spiral form is not likely to date beyond a century or so

<sup>60</sup> Portuguese, through (?) Arabic, form of the Talaing Mātama. — Burmese Mōkama (see also Crawford, *op. cit.*) = Pāli, Muttima. In Wilson's *Burmese War*, 1827, it appears as Mantama.

<sup>61</sup> A devout *myōk*, or subordinate magistrate, caused the pagoda at Thatōn to be white-washed in honor of new year's day, 1254 (B. E. = 14th April 1892). There is no greater destroyer of ancient monuments in the world than the devout Burmese "restorer" of sacred buildings. His doings at Buddha (ayā) in 1876 caused the deputation thither of Rajendralala Mitra on behalf of the Bengal Government, and resulted in the now well-known volume, *Buddha Gaya*.

<sup>62</sup> Sinhalese visitors have recognized this. *B. B. Gazetteer*, Vol. II, p. 717.

<sup>63</sup> Fergusson, *Ind. Archit.* Ch. viii. and pp. 621, 623 ff. Anderson, *Mandalay to Mawlaik*, 18: Strettell, *Ficus Elastica*, 4, 49: Yule, *Ara*, 172.

<sup>64</sup> There is a minor instance at Martaban of obviously no great age in the S.-E. corner of the courtyard of the Myāpēdān Pagoda. This *dāgaba*, for one can hardly call it anything else, is a cylindrical structure ten feet high and ten feet in diameter, surmounted by the usual Burmese pagoda spire and *t'z*. It rises out of three square terraces, which have been evidently superimposed on an old base. All the ornamentation is modern Burmese: four niches at the base of the cylinder, and four *manussikas* at the corners of the uppermost terrace.

<sup>65</sup> Pāli names Chāḷāmaṇi, Rājachāḷāmaṇi, Rājamañichāḷa.

<sup>66</sup> Spelt Chachkōñ = pron. Sittkang and Saggung: Pāli Jāyapura.

<sup>67</sup> There is an inscription of great historical importance in the courtyard—*vide* Yule, *Ara*, p. 66 and Appx. B. Of this I have lately procured a hand copy.

<sup>68</sup> See Yule, *op. cit.* p. 169.

back. The great sample of the elongated style is the Shwêdagôn at Rangoon, which is historically known to have been continually enlarged (i. e., to consist of a series of pagodas built over smaller ones), from the days of Binyàwarâ (1446—1450 A. D.) and Queen Shinsòbû (1453—1460 A. D.) of Pegu to those of S'inbyûyin (1763—1775 A. D.) of the "Alompra Dynasty, under which last ruler it finally attained its present shape and height in 1768 A. D.

I hope in due course to return to this important subject later on and to examine the pagoda forms of Burma in detail.

#### 10. The Shwêðayaung at Pegu.

The enormous recumbent figure of Gautama Buddha, the Shwêðayaung, as it is called (see Plate XVII.), in the Zainganaing Quarter of Pegu, has been noted by Mr. Taw Sein Ko (*ante*, Vol. XXI. p. 384). This evidently was one of the sights in days gone by of a part of the town that was set apart for the priests, for the Kalyânî Dêng is not far distant, the forgotten pagoda with its huge tank in Mr. Jackson's Garden (*ante*, p. 340) is close by, and the Mahâchêti Pagoda is not far off. It had an enclosure of its own surrounded by a wall. It is now a very prominent object of red brick on a platform of squared laterite blocks, but the restorers have begun on it and plastered the face already, and no doubt the efforts of the pious will, in time, result in the plastering of the whole body. To the antiquarian it is remarkable for having a lost history. It is probably about 400 years old, and yet there is no history at all attached to it! What story there is about it is in fact an example of the utter extinction that at times overtakes an Oriental deltaic town upon conquest. Pegu was taken by Alaungp'ayâ in 1757 A. D., and utterly destroyed for a generation. So completely were the inhabitants dispersed that, when the city was repopulated under S'inbyûyin, who conciliated the Talaiings, about 20 years after its destruction, all remembrance of this image, 181 ft. long and 46 ft. high at the shoulder, had disappeared! And this, though it was within a mile of the new town and surrounded by monasteries! The place on which it was situated had become dense jungle, and the image itself turned into what appeared to be a jungle-covered hillock, or at best a tree-hidden ruin. In 1881 the Burma State Railway ran past Pegu, within half a mile of the image, and laterite was required for the permanent way. A local contractor, in searching for laterite in the neighbourhood, came across a quantity in the jungle, and on clearing the place uncovered the image, which has ever since been an object of veneration.

A similar complete depopulation seems to have been effected at Bassein about<sup>69</sup> 1760 A. D. by Alaungp'ayâ, for the *British Burma Gazetteer* accounts for the absence of native histories of Bassein by the utter destruction of the town that then took place.

#### 11. Some details of the Plates.

##### Plate I.

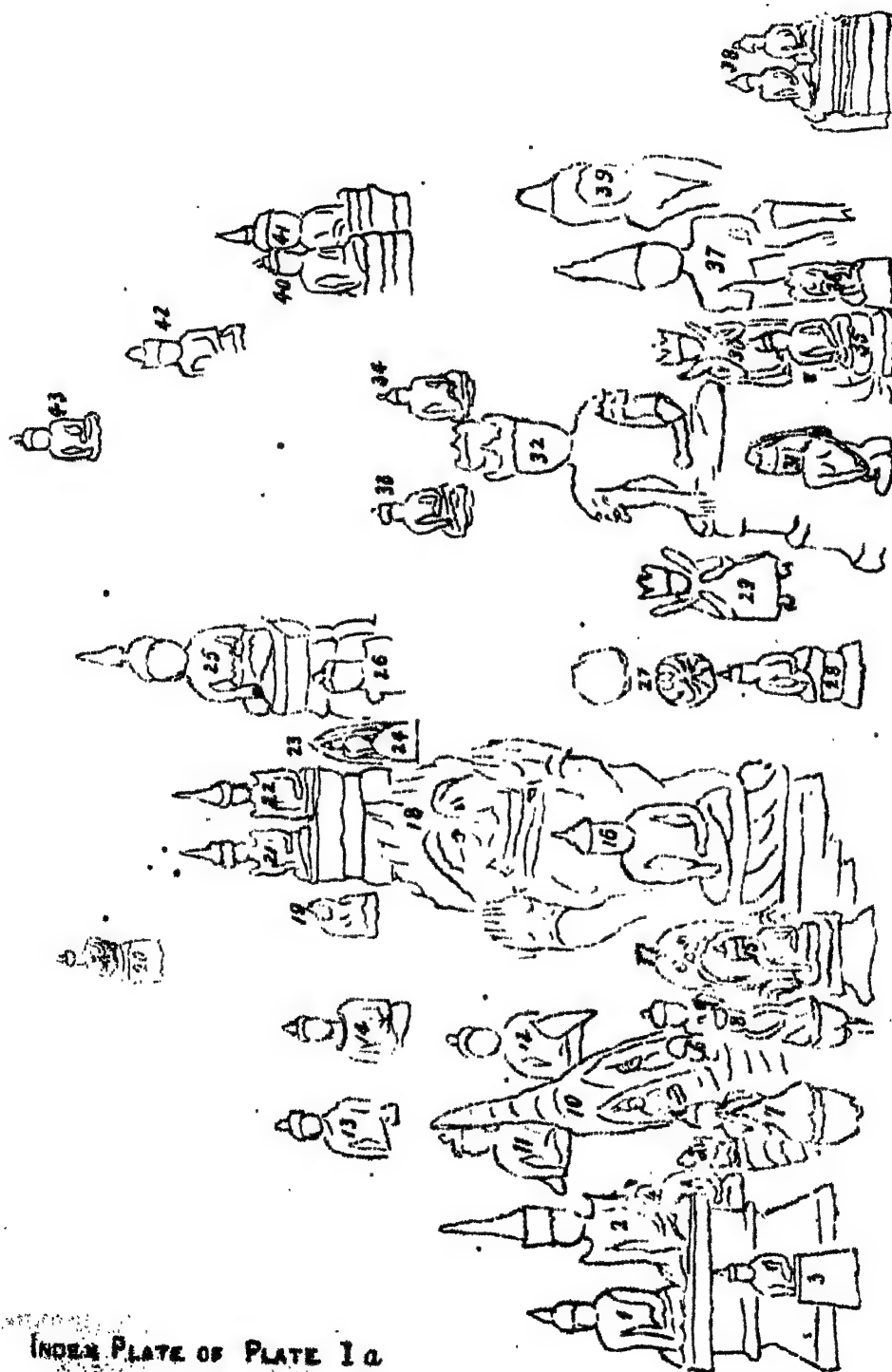
The small figures in part of a circle at the top of the drawing represent the *Saṅgha*, or Church, seated round the Buddha, who is not visible in the plate. I have a curious brown glazed brick from Wundô, which shews four figures seated in a *taung* or *sayât*. It is inscribed with the words, in clear Burmese characters, "*Tatiya Saṅghâyanâtân hân*," which in Burmese would be read *Tatiyâ Dîng'âyanâtîn hân*, and may be translated, "the picture of the Third Convocation hearing the precepts of the Buddha." *Yanâ*, to the modern Burman, is one of the early convocations of the Buddhist Church rehearsing the teachings of the Buddha; *yanâtîn* is the holding of such a convocation: *hân* means "having the appearance of." It is not a verb.<sup>70</sup>

A careful comparison of the figures shewn in this Plate with those described in the next will shew that the figures of the Farm Cave are identical with those of the Kôgun Cave in point of age and character.

<sup>69</sup> See *ante*, p. 18. There is a recumbent Buddha at Pechaburi in Siam 145 ft. long; see Bowring's *Siam*, I. 167; and one in Bangkok, 166 ft. long, *op. cit.*, I. 418.

<sup>70</sup> This 'Third Convocation' is a great landmark in Burmese ecclesiastical history. The Burmans mean by it Aśoka's Third Council, which, according to them, was held in the Year of Religion 235.286=307 B. C. Also, according to them, it was as a result of this Convocation that they adopted the Buddhist faith. See Bigandet, *Life and Legend of Gautama*, II. 189; *ante*, p. 16.

Plate Ia.



INDEX PLATE OF PLATE Ia.

*Explanation of Index Plate Ia.*

Figures (1) and (2) are two figures on one throne (*palin<sup>21</sup>*). Fig. (1) is the Buddha in priestly costume. Fig. (2) is the Buddha as Zabûbadê. In this case the sole of the right foot is *not* exposed. The material is wood. Fig. (3) is a "Shân Buddha." Priestly costume; the sole of the right foot is *not* exposed: material, wood. The same is to be said of figs. (4), (9), (11), (12), (13), and (14), all carved in a series of thrones or niches in the same piece of wood; also of figs. (33), (34), (40), (41), (43). Fig. (35) shews the same in stone.

Figures (5) and (6) are priestly disciples in the attitude of adoration: material, wood. So is fig. (7): material, stone.

Figure (10) is very interesting as being a "Cambodian tower" in wood, exhibiting the four Buddhas of this dispensation, Kakusandha, Kôpagamana, Kasapa, Gôtama.

Figure (8) is Zabûbadê in the attitude of submission to the Buddha after his conversion: material, wood.

Figures (15), (16), (17) and (18) shew the Buddha seated in the coils of the serpent Ananta, as on a throne. The serpent is three-headed: the three heads being grotesqued and conventionalized in true Burmese fashion. In both these instances the Buddha has both soles exposed: material, wood.

Figures (19) and (23) shew what is known in Burma as a "Siamese Buddha" (*Yôd'ayâ P'ayâ*). It is winged after the fashion of Indian and Sinhalese Buddhas: material terra-cotta. Fig. (36) exhibits the same in stone.

Figures (20) and (37) shew the Buddha as Zabûbadê: material, wood. Fig. (24) exhibits the same in terra-cotta: and fig. (39) in stone. So does fig. (42) in stone. Both soles are exposed, probably, in each case.

Figures (21) and (22) are two figures of the Buddha as Zabûbadê on one throne. In this case the sole of the right foot is not exposed: material, wood.

Figures (25) and (28) exhibits the Buddha in priestly costume, both soles exposed; but the type is antique.

Figure (26) exhibits the head of the Buddha of the Shân type in plaster.

Figure (27) is the background in wood of a throne and had originally an image fixed on to it. It is chiefly interesting as shewing symbols of the sun and moon (?), one above the other.

Figures (29) and (30) shew the janitors of a shrine, much in the fashion common on doorways in Ceylon and in Cambodia. Material, wood. Compare Plates IV. fig. 1, X. fig. 3, XIV. fig. 16, of Forchhammer's *Report on the Antiquities of Arakan* for similar figures.

Figure (31) is an image of Mabôndayê in terra-cotta.

Figure (38) shews two images of the "Shân Buddha" seated on the same throne: material, wood.

It will be perceived that the pagoda, at the foot of which the images have been placed, has been broken into for treasure. This pagoda is that shewn again in Plate V.

*Plate III.*

This plate shews the elevation of the Entrance Hall of the Kôgun Cave, which is alluded to in p. 336, *ante*, where a sketch plan of it is given. An examination of the plate through a magnifier will shew the extent to which the rock has been ornamented by lines of terra-cotta tablets, stuck on by cement and faced for the most with representations of the Buddha seated

<sup>21</sup> Spelt *palāṇi* = Pāli *palāṇka*.

in priestly costume, or as Zabûbadê. See Plates XVI. and XVIIa, and also *ante*, p. 334, where a full-sized representation of the back of one of these tablets is given.

Plate IV.



Index Plate of Plate IV.



*Explanation of Index Plate IV.*

This Plate shews the mural decoration of the Kōgun Cave to consist mainly of terra-cotta tablets, faced with representations of the Buddha, seated as already described. But a few facts are brought prominently to notice in it.

Figure (1) is the recumbent Buddha of not an unusual type.

Figure (2) is a seated image of the type explained below, p. 354, Plate VII.

Figures (3), (6) and (13) are representations of the Buddha preaching, a form which is very rare in modern figures, but which must have been common enough when these caves were decorated. I have photographs of a fine set of very ancient type in wood, now at the Shinbinkūji Pagoda in Talōkmyō, which were taken thither from the Ditsabān Hill at Lègaing, the ancient Vāṇijjagāma in the Minbā District, one of the oldest sites in Upper Burmah.<sup>72</sup> One of these is now set up (restored) at the Sūlê Pagoda in Rangoon. Figure (13) has been accidentally cut out of the Plate, but is in the original photograph.

Figure (7) represents the Buddha with his Dabēk, or begging bowl.

Figures (8), (9), (10) and (12) are interesting as shewing images of the Buddha (Shān type) with one sole only exposed. Fig. (11) shews him as Zabābadē with a septuple tiara on his head.

Figure (4) also shews the great hexagonal ornamented stalagmite, which is to be better seen on Plate VII.

Figure (5) exhibits the damage, almost universal in pagodas found in or near the Caves, and done in order to get at the contents of the treasure chamber. See *ante*, p. 333.

The day when this Cave was visited happened to be that of the annual new year's feast, and a couple of boys, worn out with the fatigues of the festival, are to be seen asleep in the foreground. The human figures in the photograph are useful to shew the proportions of the various objects shewn.

Figure (14) is an inscription in modern Burmese characters on plaster, which has partly peeled off. The figures 2157 can be made out on the original photograph through a magnifier. Given that this refers to "the Year of Religion," or Anno Buddhæ, it yields the date 1613 A. D. At any rate the inscription is worth looking into, for there should be no difficulty in reading it. Its situation is marked in the sketch plan, *ante*, p. 336.

*Plate V.*

This shews a pagoda which has been twice dug into in search for treasure.<sup>73</sup>

Of the mural decoration the objects of chief interest are a prominent figure of the Buddha preaching, and the small alabaster figures placed in hollows and on ledges in the upper part of the rock.

The boys in the foreground are some of those, who had come to be present at the new year festival noted in describing the last plate.

*Plate VI.*

This plate gives a view, shewing the way into the Main Hall from the Entrance Hall, and shews that the decoration of roof and walls by means of plastering them with terra-cotta tablets extends even to the recesses of the Main Hall. It also shews usefully the extraordinary richness of the remains and the confusion into which they have now fallen.

<sup>72</sup> See *ante*, Vol. XXI. p. 121; Vol. XXII. p. 6.

<sup>73</sup> This is the pagoda which appears in Plate Ia. Alexander, *Travels*, 1827, p. 18, says that about Rangoon a good deal of this kind of damage was due to the European troops in the First War.

The main features of interest in the plate are those noted in the Index Plate.



*Index Plate to Plate VI.*

In many samples in this Plate, notably in figs. (1), (5), (7) and (9), it will be observed that the right sole is not exposed : and this in instances where the figures have obviously been built up of brick and plaster.

Figures (2) and (3) represent devotees in an attitude of prayer, and so does fig. (6), giving the back view of a favorite attitude.

Figure (4) is a sample of a "Yôd'ayâ P'ayâ."

Figure (7) is especially interesting as being that of the Buddha enthroned in the jaws of a gigantic three-headed serpent, figs. (8), (8), (8). Each head has been conventionalized in the manner already described. I possess a fine example from Amarapura in wood of the Buddha seated on a throne, canopied by a seven-headed serpent, but the example in the Plate is, so far as I am yet aware, unique.

Plate VII., Plate VIII. fig. 2, Plate IX., Plate IXa, Plate XII., Plate XIII.,  
Plate XV. fig. 1.

Plate XV. fig. 1 exhibits what is known as the *Kyaikp'un Kyaikp'un*, or simply as the *Kyaikp'un*, Pagoda near Pegu. The remaining plates exhibit glazed bricks found in its neighbourhood, or in Mr. Jackson's Garden in the Zainganaing Quarter of Pegu, or presumed to have come from these two spots.

I think an examination of the *Kyaikp'un* Pagoda may throw light on the probable origin and date of these peculiar bricks, which I take to be conventional portraits and commemorative of devotees.

Now the *Kyaikp'un* Pagoda, a huge mass of brick 90 ft. high,<sup>74</sup> shews, I think, the influence of the Cambodian style of architecture. That is, it is a solid square brick tower, on each face of which sits a huge figure of one of the four Buddhas of this dispensation, *viz.*, Kakusandha, Kôṇagamana, Kassapa, and Gôtama. Compare this plate with those given in Fergusson's *Indian Architecture*, fig. 378, p. 680, and I hardly think that there can be much doubt about it. I have also a curious series of coarse chromolithographs by M. Jammes of his visit to Angkor Thom, which confirms this view. The extension of Cambodian, and later of Siamese, power, for a time, as far west as Pegu can, I think, be shewn historically.<sup>75</sup> The Siamese influence seems to have been strongest in the latter part of the 13th and early part of the 14th centuries: in the 15th century we find the native Talaing Dynasty firmly established. The Cambodians were overthrown by the Siamese in the 14th century, and their influence was not apparently felt in Ramanādesa after the 10th century. So that, if the Cambodians had a hand in the design of this tower, it must date back at least to the 10th century, and to its being a well-known structure in Talaing times in the 15th century we have the testimony of the Kalyāṇi Inscriptions, in which it appears as the Mahābuddharūpa near a ferry over the Yôga, or Pegu, River.<sup>76</sup>

Plate XIII. goes to further shew the influence of Cambodian art in this region. The glazed brick shewn here is from the Zainganaing Quarter of Pegu and the costume of the figures is strongly Cambodian.<sup>77</sup>

Plates IX. and IXa exhibit two couples of figures of the portrait class, both, I believe, from Zainganaing. They also shew two versions of the inscription described *ante*, p. 343 f. Plate IX. shews the inscription as described, and Plate IXa shews it in a more cursive form, which is interesting on that account. Apart from the testimony of the inscription the costume

<sup>74</sup> See *ante*, Vol. XXI. p. 383: There is in the Phayre Museum a small stone object (broken) with the four Buddhas seated back to back. It was taken from the neighbourhood of the *Kyaikp'un* Pagoda, and may well have been a votive model of it. In Buchanan-Hamilton's "Account of the Religion and Literature of the Burmas" in *Asiatic Researches*, vi., 265, the Four Buddhas turn up as Chauchasam, Gonagom, Gaspa, and Godama! In Malcolm, *Travels*, Vol. ii. p. 284, they are Kankathan, Gaunagdn, Kathapa and Gaudama, and in Siamese, Kakasan, Konagon, Kasap and Kodom.

<sup>75</sup> See Phayre, *History of Burma*, pp. 63-66: *ante*, Vol. XXI. p. 377.

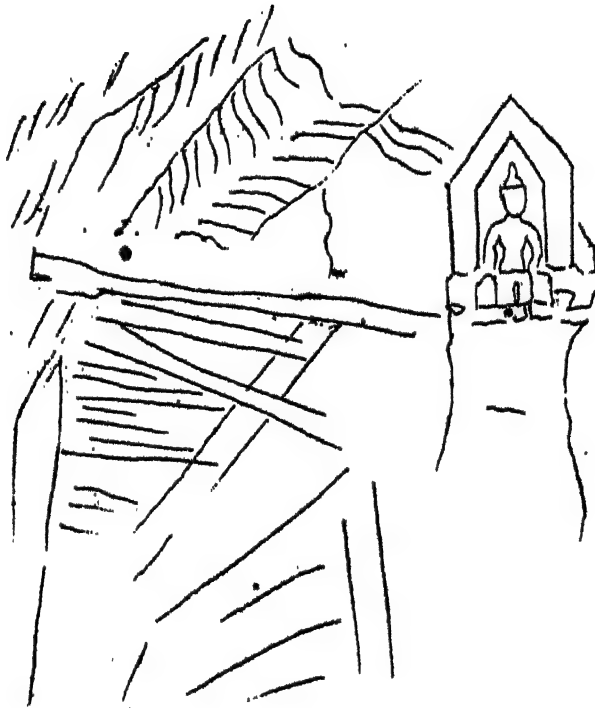
<sup>76</sup> *Ante*, p. 46.

<sup>77</sup> But see *ante*, p. 344 f., as to a possible Siamese origin for these figures.

of the figures is Siamese or Cambodian, as also are the costumes of similar figures in Plates VIII. fig. 2, IX., IXa, and XII. from the same place. The figures are not clothed in Burmese fashion.

I would draw attention to the head-dress of these figures, because if compared with that of the "Shân Buddhas" and many non-Burmese figures shewn in Plates Ia, IV., VI. and VII., as found in the caves about Maulmain, it will be seen that they are identical, and give us a clue as to when they must have been deposited.

In Plate VII., at the point indicated in the index plate below, is a remarkable seated figure of the Cambodian type, as shewn in Plate XIII.



*Index to Plate VII.*

Closé to the Kyaikp'un Pagoda is a large metal image of the Buddha overgrown now by the roots of a huge *pípul* tree. In the illustration of this in Plate VIII. fig. 2 are to be seen specimens of glazed bricks, shewing precisely the class of 'portraits' above described. The inference is that whatever the date of the Kyaikp'un Pagoda itself may be, that is also the date of the bricks seen in the Plate.

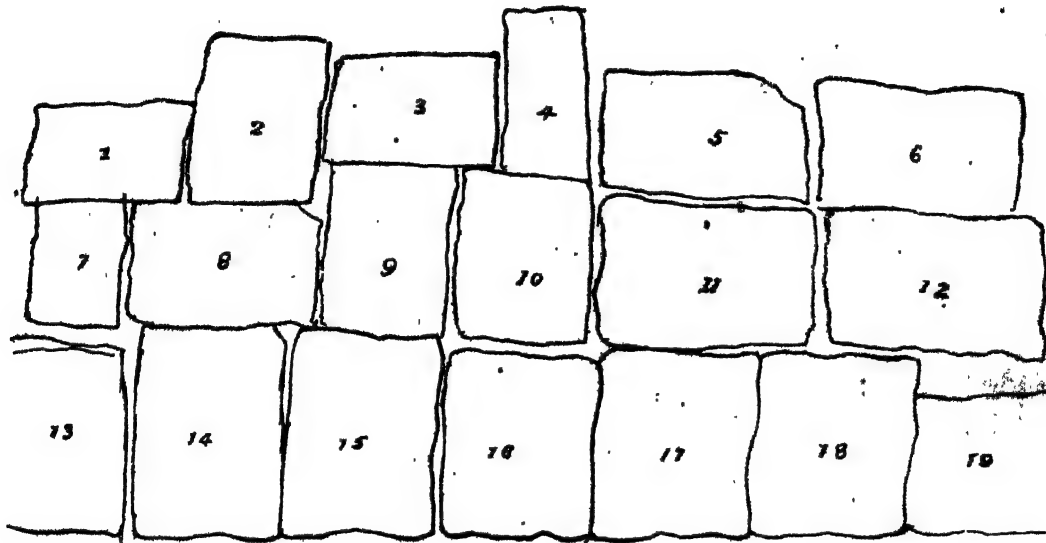
The structures in the Zainganaing Quarter, whence these figures came, can be most safely attributed to a time before Dhammachêti (the middle of the 15th century),<sup>72</sup> and if the

<sup>72</sup> The great Mahāchêti Pagoda in Zainganaing was, however, not built till the 16th century, and the Kalyāṇi Pag. was built by Dhammachêti.

date of the Kyaik'un Pagoda is to be placed earlier than the 13th century, we get a date for these glazed portrait bricks, *viz.*, at the latest the 10th century A. D., and by analogy a similar date for the deposit of similar votive offerings in the caves. Assuming the remains to be of Cambodian origin, then, as the Cambodian power lasted in these parts from the 6th to the 10th centuries, the period between them would be that in which the bulk of the older deposits must have been made.

To sum up the evidence so far available, it may be said that the older cave remains, if Cambodian, date between the 6th and 10th centuries A. D.: if Siamese, the date must be put forward to the 13th or 14th century.

*Plate VIII. fig. 1, and Plates X. and XI.*



*Index to Plate VIII. fig. 1.*

Plate VIII. fig. 1 shews selected specimens from the collection of glazed bricks from Pegu (see *ante*, p. 340) in the Phayre Museum, Rangoon. Some are said to have come from Syriam, but I cannot say which. They are sufficient in number and variety to shew the point of the remark already made that the whole set must have represented the march, battle, flight and defeat of an ogre army. The march of armed ogres is depicted in figs. (13), (14), (15), (16), and (17): the battle in figs. (1), (2), (7), (8), (9), (10), (11) and (12): the flight in figs. (6) and (18): the defeat, as shewn in attitudes of supplication, in (3), (4), (5), and (19).

Plates X. and XI. shew some similar figures to those in this instructive Plate in greater detail. In Plate X. two couples of the army marching are shewn, and one, fig. (3), of the flight. Figure (4) represents the prisoners, two women in the tight fitting drawers, or girded skirt, of the lower orders of the Malays and Siamese. The trunk and legs, as amongst these women still, are bare. Plate XI. exhibits the battle in figs. (5), (6) and (7), while fig. (8) represents the flight.

The figures are further extremely instructive in the matter of costume, and how instructive in the matter of arms, the accompanying drawing, taken by Mr. D. M. Gordon of the Burma Secretariat from the original bricks, will shew.



The *d'as* or knives are shewn in figs. (1), (4), (6), (9), (10): an adze in fig. (2): daggers in figs. (5), (8): spears in figs. (3), (7), (8), (11), (13): round embossed shields (? of leather) in figs. (1), (2), (5), (fig. (5) has a peculiarly Indian attitude and appearance), (6), (14): square shields (? of bamboo) in figs. (9), (10), (13): a Malay *kris* in fig. (14): a wooden mallet in fig. (15): an Indian composite bow, with arrow in fig. (12) (the arrow appears to have palm-leaf 'feathers'): a Kachin cross-bow and arrow in fig. (14): and a quoit in fig. (7).



From Plate XI. fig. 8, I extract two more varieties of armament: an axe and a pestle.<sup>79</sup>



The two axes and the drum below are taken by myself from bricks in the Phayre Museum, which are not shewn on the Plates.



Many more forms could, I think, be made out from a careful examination of the whole 110 bricks in the Museum, but enough have been given to shew the value of these bricks historically.

I would, however, warn antiquaries that it is quite possible that these bricks represent the *Yāmadāt*, which is the *Rāmāyana* in disguise, and that it is not, therefore, to be assumed from them that such foreign articles as the composite bow and the round embossed shield exhibit anything more than what the artists had seen in pictures.

*Plates XIIIa, XIV. and XIVa.*

These represent sculptured stones from Thaton. One would say that they were images in Burma, were it not for the description of Pagàn in Yule's *Ava*, p. 54, and in Crawford's *Ava*, p. 69.<sup>80</sup> They are *primâ facie* Hindu, and Vaishnava or Saiva in type, according to the reading of the symbols carved on them.<sup>81</sup> But I think Rajendralâla Mitra's remarks in *Buddha Gayâ*, p. 138 f., are instructive in this connection, as shewing how much Tantrik Hinduism and Buddhism are mixed up in Buddhist sculpture in Gayâ itself. He also shews that a Burmese inscription was found at the foot of an image of Siva and Pârvatî! (page 227).

The head-dresses of the figures are remarkable, presuming them to precede the figures in the Cave remains. It will be seen that they are practically the same as those attributed to

<sup>79</sup> One of the "elephants" in Plate X. fig. 2, has a distinct axe in his hand.

<sup>80</sup> Crawford's remarks, page 70, in explanation, I think, hit the right nail on the head. In his *Siam*, p. 150, Crawford makes the following statement, which may prove of use in this connection. "Some questions put to our visitor upon the present occasion, respecting the origin of the Hindu images we saw in the temple, elucidated a point of some consequence in the history of Hindu emigration. They stated that the images in question were brought to Siam from Western India in the year 785 of the vulgar era of the Siamese, which corresponds with the year 1406 of our time. This fact, if correct, proves that an intercourse subsisted between Western India and Siam a full century before Europeans had found their way to the latter country."

<sup>81</sup> See *ante*, Vol. XXI, p. 381.

Cambodian origin, *ante*, p. 354, and, for the matter of that, approach very closely to those noted in *Buddha Gayā*, Plates XIII., XXI. and XXV.

Given that these stones represent Buddhist sculptures, they would shew that the Tantrik or Northern Buddhism was once prevalent in the neighbourhood of Thatôn,<sup>82</sup> a view confirmed by the remarks made *ante* Vol. XXI. p. 381, concerning the "Hindu" nature of the glazed tablets round the Dajāp'ayā, and further by the presence of the image of Mabōndayē in the Caves.

Mabōndayē, represents the Earth Goddess, Vasundharā, who is the Vasudharā of Cunningham's *Mahābōdhi* and the Prithivī Dēvi of Rajendralāla Mitra.<sup>83</sup> She is Vajra-varāhī and Vajra-kālikā, mother of the Buddha, according to the Northern belief. Her image is, at Buddha Gayā, often distinctly Hindu in type, with 4, 6, and even 8 arms.<sup>84</sup> As Mabōndayē she is to be seen in Burmese sculptures in many places, notably at the Mahāmuni Pagoda at Mandalay, and I am, as at present advised, strongly inclined to hold that the four-armed female (?) figure in Plate XIIIa is simply Vasudharā.<sup>85</sup> It should also be noted that Rajendralāla Mitra points out, at p. 6 of his *Buddha Gayā*, that her cult appeared very early in Buddhism.

The presence of Tantrik Buddhism in Burma is a point of more importance than it would at first appear. The usual belief, based on local tradition, is that the Burmans got their Buddhism through Pāli from Ceylon. This belief does not, however, stand historical criticism as clearly as it should to be undeniably correct,<sup>86</sup> and if it can be shewn that the sculptural remains all over the country are of Tantrik origin, the opposite theory, based on criticism, that the Burmans really got their culture and religion overland, or by sea, from the North, will gain overwhelming support.

Here, at any rate, is a pretty bit of evidence of the early presence of Northern Buddhism in Thatôn from a native writer of much learning on the points of which he treats. Sarat Chandra Das, in his *Indian Pandits in the Land of Suam*, p. 50 f., gives a short life of Dīpaṅkara Srijñāna, Atisa, and says that he "was born A. D. 980 in the royal family of Gauṛ at Vikramanipur in Bhūgala, a country lying to the East of Vajrasana (Buddha Gayā)." His name was Chandragarbha and he was educated by "the sage Jētāri, an *avadhūt* adept." "He acquired proficiency in the three *piṭakas* of the four classes of the Hinayāna Śrāvakas, in the Vaiśeṣika philosophy, in the three *piṭakas* of the Mahāyāna doctrine, the high metaphysics of the Mādhyamika and Yōgāchārya schools, and the four classes of Tantras. Having acquired the reputation of being a great paṇḍit in the Śāstras of the Tirthikas, he defeated a learned Brāhmaṇ in disputation. Then preferring the practice of religion to the ease and pleasures of this world, he commenced the study of the meditative science of the Buddhists, which consists of the *trīśikṣā* of the three studies — morality, meditation and divine learning —, and for this purpose he went to the *vihāra* of Kṛishṇagiri to receive his lessons from Rāhula Gupta. Here he was given the secret name of Guhyajñāna Vajra, and initiated into the mysteries of esoteric Buddhism. At the age of nineteen he took the sacred vows from Śīla Rakṣita, the Mahāsāṅgika Āchārya of Odantapuri, who gave him the name of Dīpaṅkara

<sup>82</sup> Cunningham, *op. cit.* p. 55, shows that it had completely gained ascendancy at Buddha Gayā before the Musalman conquest in 1201 A. D.

<sup>83</sup> *Buddha Gayā*, p. 139.

<sup>84</sup> For a thoroughly Tantrik conception of Vasundharā see Furchhammer, *Report on Ant. in Arakan*, p. 19, where he translates an inscription:—"May Vasundharā, whose extent measures 20,000 *yōjanas*, raise an acclamation of 'siddhu, siddhu,' as a witness to this good work of mine." But I must say that I cannot clearly follow the passage, or the name, in the text given.

<sup>85</sup> Compare *Buddha Gayā*, Plates XXI. fig. 2, and XX. fig. 4. Oldfield's remarks on the Nepalese representations of Dharma, *Sketches from Nipal*, Vol. II. p. 180 ff., may be read with much instruction in this connection. See, also, his illustration at Vol. II. p. 157 of the Triratna.

<sup>86</sup> Vide Mr. Foulkes' article on Buddhaghōsa, *ante*, Vol. XIX. p. 105 ff., and Mr. Taw Sein-Ko's article on Sanskrit words in the Burmese language, *ante*, Vol. XXI. p. 94 ff., and *ante*, p. 102 ff.

Srijñāna. At the age of thirty-one he was ordained in the highest order of Bhikṣu, and also given the vows of a Bôdhisattva by Dharma Rakshita. He received lessons in metaphysics from several eminent Buddhist philosophers of Magadha." He was in short a typical Northern teacher of the time.

Now Sarat Chandra Das goes on to tell us that Dipaṅkara "on account of these divers attainments, which moved his mind variously in different directions, resolved to go to Āchārya Chandrakirtti, the High Priest of Suvarṇadvīpa. Accordingly, in the company of some merchants, he embarked for Suvarṇadvīpa in a large vessel. The voyage was long and tedious, extending over several months, during which the travellers were overtaken by terrible storms. At this time Suvarṇadvīpa was the headquarters of Buddhism in the East, and its High Priest was considered the greatest scholar of his age. Dipaṅkara resided there for a period of twelve years, in order to completely master the pure teachings of the Buddha, of which the key was possessed by the High Priest alone." On his return he took up his residence at the shrine of the Mahābôdhi at Vajrasana (Buddha Gayā).

Sarat Chandra Das also remarks, and he seems to be right in so doing, that Suvarṇadvīpa was Thatôn.

Also, I cannot help quoting a note by Dr. Rost to p. 234 of Vol. I. of his edition of *Miscellaneous Papers relating to Indo-China* in which, after describing Prof. Kern's work in connection with the Sanskrit inscriptions in the peninsula of Malacca, he says:—"These inscriptions confirm in a remarkable manner the conclusions to which the recent (1886) decipherments by Barth, Bergaigne, Senart and Kern, of the Cambodian inscriptions inevitably tend—viz., that Buddhism came to the peninsula and Camboja, not from Ceylon, but from regions on the coasts of India, where the so-called Northern type of that religion was current."

That the great mediæval revival of Buddhism in Burma was supported by Southern influence is unquestionable, but it is far from proved as yet that the original Buddhism of the country was not directly Indian in origin, or that mediæval Northern Buddhism did not greatly affect the ideas of the people. As regards the educated, Tantrik worship and philosophy would seem to have disappeared, but, under cover of *nāt*-(spirit)worship, it would seem to still largely survive among the people.

In any case, any such images as those under consideration are worth study, wherever found in order to settle the fundamental point now raised.

To put the matter fairly before the student, it is right to add here the views that a capable Hindu scholar takes of the figures shewn on Plates XIIIa, XIV., and XIVa, and so I give here verbatim an opinion kindly expressed for me by Paṇḍit Hari Mōhan Vidyābhūṣan, who has no doubt as to the Vaiṣṇava nature of the stones. He writes:—"Plates XIV. and XIVa illustrate the Ananta-sāgyā of Nārāyaṇa (Vishṇu), i. e., Vishṇu is represented in human form slumbering on the serpent Śeṣha, and floating on the waters before the creation of the world, or during the periods of temporary annihilation of the universe. The figure at the bottom of the Plates is that of Nārāyaṇa with four arms. He is floating on the waters reclining on the serpent Śeṣha. In Plate XIVa the hood of the serpent is visible. Two of the most common names of Vishṇu are Chatur-bhujā (four-armed) and Ananta-sāyana (he who sleeps on the serpent Ananta). From the lotus of his navel spring the three gods of the Hindu triad, — Brahmā, Vishṇu and Mahēśvara. The three stalks of the lotus are very clear in Plate XIV. The figure on the right of the triad is Brahmā with four heads, whence his names Chaturānana (four-faced), Nābhija (navel born), and Abja-yōni (lotus born). The figure in the middle with four arms represents Vishṇu, the *sāṅkha*, or conch, in his hand (in Plate XIV.) being visible. The figure on the left is Mahēśvara, the *triśūla* in his hand being quite plain in Plate XIV. One of his names is Triśūli."

"Plate XIIIa represents Vishnu with four arms. With one of his left hands he is raising his *gaddā*, or club called *kaumōdaka*. The figure on his left is not quite clear, but seems to be an attendant."

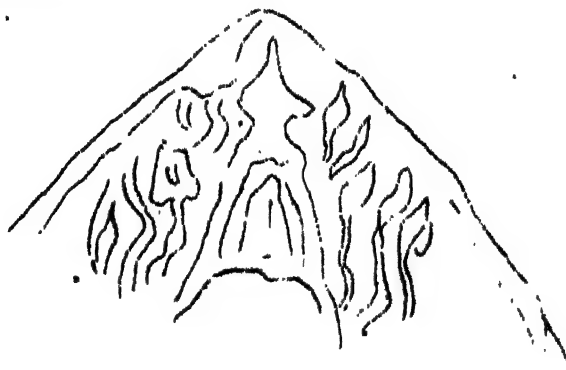
It will be observed that there are the remains of an inscription on Plate XIIIa by the right arms of the large figure. I tried to make it out on the stone and failed, but from a plaster cast I had taken enough could be seen of it to determine the characters to be Burmese of the Kyauksā type.

Plate XV. fig. 2.

This plate represents the tablet found in Pegu by Mr. Taw Sein-Ko (*ante*, Vol. XXI. p. 385). In the Phayre Museum there are three more such tablets: one from Pegu and two from Pagan.<sup>87</sup> There is a number of such tablets in the British Museum and in the South Kensington Museum, brought thither from Buddha Gayā itself. They seem to be intended to memorialize in a small space the life of the Buddha, after the fashion, on a much larger scale, of the stone slabs pictured by Oldfield, *Sketches from Nipal*, Vol. II. p. 56, and quite lately in Part II. of the *Journal* of the Buddhist Text Society.

The inscription on this particular tablet, which is in mediæval Northern Indian characters, proves beyond all doubt, irrespective of its general form, that it is a specimen of a distinct class of votive objects found in great numbers at Buddha Gayā. In Plate XXIV. of his *Mahābōdhi*, Sir A. Cunningham figures several of the tablets he found and calls them "terracotta seals," and I think the best explanation of them is that given *ante*, in Vol. XXI. p. 385, footnote, *viz.*, that there was a factory of such objects at Gayā for the pilgrims, who took them thence all over the Buddhist world of the time as keepsakes and relics, and presented them to their own places of worship on their return home. The tablet figured in the plate is almost identical with the much finer specimen figured by Cunningham as fig. E, Plate XXIV.

The only special remark I would make about it is that the serpentine objects towards the top of the tablet (see figure below) are not serpent heads, but the leaves of the *bōdhi* tree, known to the Burmese as *nyaunggywet*.



The institution of formal pilgrimages to Gayā from Barina is proved by the inscriptions there, dated in the 11th century A. D., and it may be fairly argued that the presence of these tablets in Pagan and Pegu is due to the pilgrimages made from the former place in the 11th century and from the latter, under the auspices of the great revivalist king Dhammachēti, in the 15th century. Dhammachēti is well known to have sent a large pilgrimage to Gayā.

<sup>87</sup> See also Crawford's *Ava*, p. 69. In Forchhammer's *Report on the Kyaukse Temple at Pagan*, similar tablets are shown on Plates VII. and VIII. Nos. 15, 16 and 17, but not described. Phayre, *Hist. of Burma*, p. 14 *l.*, seems to refer to these tablets; and so does Clement Williams, *Through Burma to China*, p. 57.

*Plates XVI. and XVIIa.*

As the figures in these two Plates have unfortunately not been numbered, it is necessary to give index numbers here, thus:—

## Plate XVI.

1	2	
5	4	3
7		6
	8	

## Plate XVIIa.

	2	
1		3
	5	
4		6

In Plate XVI. all the figures represent terra-cotta tablets from D'ammabâ and Kògun. Figures (1), (4), (5) and (8) represent the Buddha as Zabûbadê, and Figs. (2), (6) and (7) shew him dressed in priestly costume. Figure (7) is interesting as shewing in the original bad gilding, proved by the figure being now covered with verdigris.

Figure (3) shews one of three small tablets found in the Kògun Cave. I cannot explain it further than by pointing out that it shews a king seated on a throne with a standing female figure on either side of him and three seated Buddhas, or perhaps Buddha, Saṅgha and Dharma, over his head.

In Plate XVIIa we have Fig. (1) the Buddha as Zabûbadê and in Fig. (3) Zabûbadê himself kneeling to the Buddha after his defeat. In Fig. (4) we see a specimen of a "Shân Buddha," with the right sole *not* exposed. All these are from Kògun. Figure (2) exhibits a fine plaster head of the Buddha canopied by the grotesqued head of Ananta. This is from the Farm Cave.

In Figs. (5) and (6) are compared two images in wood, gilt, of priests or disciples praying to the Buddha. Figure (5) is one of a modern set from Prome of the "eight attitudes of prayer." Figure (6) is from Kògun and is clearly ancient in form.

*Plates XVIII. and XIX.*

The fine situations of many pagodas and religious buildings in Burma has been often remarked. The same may be said of many of the cities of the Burmese:—Rangoon, Maulmain, Prome, Pagàn, Mandalay, Sagaing, Ayà, Amarapura, are all placed in exceptionally fine situations. Even flat Pegu looks well from the river. The site of the great, but abortive, pagoda at Myingun, opposite Mandalay, is most striking.

Another prominent feature in pagoda building is the habit the Burmese have, owing to the increased merit gained thereby, of erecting them in difficult situations. The greater the difficulty, the greater the merit (*kâpâ*). This is common to all Burma, and it may be said that most difficult and naturally inaccessible hills have pagodas on the top, access to which is often only to be had by climbing rickety bamboo ladders up dangerous precipices and over deep clefts in the rock.<sup>88</sup>

In Plate XVIII. is given a well-known specimen of one of many similar pagodas in the Shwêgyin District, i. e., in the heart of Ramanadêsa. It is only possible to reach it by means of ladders.

<sup>88</sup> This has been noticed by Clement Williams, *Through Burma to China*, p. 64; Malcom, *Travels*, 1889, ii. 60.

Plate XIX. shews the approach to the D'ammañā Cave on the Jain River. This plate exhibits all the peculiarities above mentioned. It shews the very fine situation of the village of D'ammañā, the small gilt pagoda on the summit of the hill overlooking the river, and the monastic buildings around it. The hill in the distance is that in which the great cave is situated and on its difficult summit are situated no less than three small pagodas.

*The Original Photographs.*

I desire to record fully the origin of the Plates, which has only been partially noted on the Plates themselves.

Mr. P. Klier of Rangoon took Plates I., VI., VII., XVII., XVIII., and XIX. Mr. F. O. Oertel took Plates Ia, III., IV., V., VIII. Fig. 1, during the journey herein described. The late Mr. R. Romanis took Plate II. many years ago. Messrs. Watts and Skeen of Rangoon took Plates VIII. Fig. 2, XV. Fig. 1, and at my special request Plates IX., X., XI., XII., XIII., XIIIa, XIV., XIVa, XV. Fig. 2, XVI., XVIa. Mr. W. Robinson of the Oxford Museum took Plate IXa, also at my special request.

12. — Additional Notes.<sup>80</sup>

*The Sculptures from Thaton.*

There is a passage in Anderson's *Mandalay to Momien*, p. 216, which is extremely valuable for the purposes of the present discussions, for it seems to settle the Northern Buddhist nature of the remains from Thaton. "In the *khyoung* [monastery] which formed our residence [at Momien], there was a figure of Puang-ku [*i. e.*, Pan Ku] the Creator, seated on a bed of leaves resembling those of the sacred *padma* or lotus. This remarkable four-armed figure was lifesize and naked, save for garlands of leaves round the neck and loins. He was seated cross-legged like Buddha, the two uppermost arms stretched out, forming each a right-angle. The right hand held a white disc and the left a red one. The two lower arms were in the attitude of carving, the right hand holding a mallet and the left a chisel."

Compare this description with Plate XIII., and there can be little doubt that the two representations are meant for the same mythological personage. As to Pan Ku, I gather from Mayer's *Chinese Reader's Handbook*, pp. 173 (under Pan Ku), 201 (under Sze-na Ts'ien), and 376 (Sung Dynasty), that this primordial being of the Chinese was unknown in 85 B. C., and is not heard of before 420 A. D. Now, according to Eitel, *Buddhism*, p. 22ff., Buddhist images and ideas first became popularized in China between 62 and 75 A. D. under the Emperor Ming Ti of the Eastern Han Dynasty, and at once became allied with Taoism, which had at that time already descended to the level of the indigenous and popular animism.<sup>80</sup> Further, Pan Ku would also appear to be the counterpart, representative, or successor in art and sculpture, as well as in association, of the Buddhist Dharma as conceived by the Northern schools.<sup>81</sup>

In this connection, I may as well note here, as a proof of the survival of Tantrik notions among the modern Burmese, that I have been for some time collecting all the vernacular literature I can lay hands on about the "Thirty-seven Nāts," or chief spirits. I have amongst other documents four complete sets of drawings of the Thirty-seven Nāts. The drawings do not agree in numbering or nomenclature, but they all agree in giving two of the Nāts four to six arms each.<sup>82</sup>

I have already had occasion to remark that it is easy to mix up Buddhist and Hindu sculpture, and to mistake the former for the latter. Writing, as I now am, in the hope of

<sup>80</sup> From information procured since the pages of this article were set up.

<sup>81</sup> See also Beal, *Buddhist Records*, Vol. i. p. x.

<sup>82</sup> See Eitel, *Op. cit.*, pp. 91-95ff.

<sup>83</sup> The stories of the Nāts all purport to be historical and to state who they were in life. They seem to approach very closely to the "saints" of the Indian Mussulmans, to the Bhāṭas of Southern India, and in some respects to the canonized saints of Europe. Dowling shows, *Siam*, I. 231, that something very like Nāt-worship is common in Siam.



rousing students in Burma to a deep examination of the splendid antiquities about them, and observing, as indeed one cannot help doing, the unanimity with which they hold that Burmese Buddhism has always been what it is now, and their tendency to refer everything Vaishṇava or Śaiva in form to a supposed pre-Buddhistic Hinduism, I would draw prominent attention to some remarks made by Brian Hodgson nearly 70 years ago. The caution he inculcates is to my mind as important now as it was in those early days of Buddhistic research.

Writing in 1827 and 1828, he<sup>83</sup> says: "It is the purpose of the following paper to furnish to those, who have means and inclination to follow them out, a few hints relative to the extreme resemblance that prevails between many of the symbols of Buddhism and Saivism. Having myself resided some few years in a Bauddha country [Nêpâl], I have had ample opportunity of noting this resemblance, and a perusal of the works of Crawford,<sup>84</sup> of Raffles, and of the Bombay Literary Society, has satisfied me that this curious similitude is not peculiar to the country wherein I abide. I observe that my countrymen, to whom any degree of identity between faiths, in general so opposite to each other as Saivism and Buddhism, never seems to have occurred, have, in their examination of the monuments of India and its islands, proceeded on an assumption of the absolute incommunity between the types of the two religions, as well as between the things typified. This assumption has puzzled them not a little, so often as the evidence of their examination has forced upon them the observation of images in the closest juxtaposition, which their previous ideas, nevertheless, obliged them to sunder as far apart as Brahmanism and Buddhism.

"When, in this country in which I reside, I observed images the most apparently Śaiva placed in the precincts of Saugata [Buddhist] temples, I was at first inclined to consider the circumstance as an incongruity, arising out of ignorant confusion of the two creeds by the people of this country. But, upon multiplying my observations, such a resolution gave me no satisfaction. These images often occupied the very *penetralia* of Saugata temples, and in the sequel I obtained sufficient access to the conversation and books of the Bauddhas to convince me that the cause of the difficulty lay deeper than I had supposed. The best informed of the Bauddhas contemptuously rejected the notion of the images in question being Śaiva, and in the books of their own faith they pointed out the Bauddha legends, justifying and explaining their use of such, to me, doubtful symbols. Besides, my access to the European works, of which I have already spoken, exhibited to me the very same apparent anomaly existing in regions the most remote from one another and from that wherein I dwell. Indeed, whencesoever Bauddha monuments, sculptural or architectural, had been drawn by European curiosity, the same dubious symbols were exhibited; nor could my curiosity be at all appeased by the assumption which I found employed to explain them. I showed these monuments to a well informed old Bauddha, and asked him what he thought of them, particularly the famous Trimūrti image of the Cave Temple of the west. He recognized it as a genuine Bauddha image! As he did many others, declared by our writers to be Śaiva!... The purpose of my paper is to show that very many symbols, the most apparently Śaiva, are, notwithstanding, strictly and purely Bauddha; and that, therefore, in the examination of the antiquities of India and its islands, we need not vex ourselves, because on the sites of old Saugata temples we find the very *genius loci* arrayed with many of the apparent attitudes of a Śaiva god. Far less need we infer, from the presence, on such sites, of seemingly Śaiva images and types, the presence of actual Saivism. .... Upon the whole, therefore, I deem it certain, as

<sup>83</sup> "On the extreme resemblance that prevails between many of the symbols of Buddhism and Saivism." *Oriental Quarterly Magazine*, vii. 218ff. viii. 252ff.; *Languages, etc., of Nêpâl*, 133ff.

<sup>84</sup> Q. Crawford, *Sketches of the Hindus*, 1792, or perhaps J. Crawford, *History of the Indian Archipelago*. In the former work, Vol. ii. p. 117ff., is an account of the "affinity between the religion of Siam, China, Japan, and Thibet, and that of Hindustan," the author remarking in a footnote to p. 117, "with the religion of Arracan and Pegu we are not much acquainted; but, as far as I had been able to learn, it is almost the same with that of Siam." In 1788, Flouest, the traveller, sent home a long account of the "Religions des Peguans et des Bramas" (*T'oung Pao*, ii. 7ff.), but it seems to have been official and to have never been published till 1891.

well that the types of Saivism and Buddhism are very frequently the same, as that the things typified are, always more or less, and generally radically, different."

#### Pegu Jars.

Anderson, *English Intercourse with Siam in the Seventeenth Century*, page 95, gives a reference to the Pegu jar, which is a valuable contribution on the subject, to prove the spread of the article at that time. He quotes "a memorandum of 1664 preserved in the Public Record Office, London, and entitled, 'The Trade of India as 'tis now managed by the English Company of Merchants trading in some parts of it is very invallid in comparison of what is now drove by our neighbour nation the Dutch.'" It states that "many sorts of clothing are sent into Pegu, a Port in y<sup>e</sup> Bay [Bangala] which returns rubies and readie money, the coine or currant money of the place, allsoe Martanans Jarres."

Yule gives the quotation from Pyrard de Laval, already referred to, from the French edition of 1679 (i. 179), thus:—"Des iarres les plus belles, les mieux vernis et les mieux façonnées que j'aye veu ailleurs. Il y en a qui tiennent autant qu'une pippe et plus. Elles se font au Royaume de Martabane, d'où on les apporte, et d'où elles prennent leur nom par toute l'Inde." Commenting on this passage in his edition of Pyrard (i. 259), Gray remarks,<sup>85</sup> "Mr. Bell (*Report on the Maldives*, 1880) saw some large earthenware jars at Malé, some about two feet high, called *rumba*, and others large and barrel shaped, called *matabán*. The name seems to survive also on the Madras coast; e. g., we find in Mr. P. Brown's *Zillah Dictionary*, 1852, 'Martaban, name of a place in Pegu: a black jar in which rice is imported from (*sic*) thence.'"

In Brown's *Dictionary of the Mixed Dialects and Foreign Words used in Telugu*, 1854, I find, page 88: "Martaban, a black Pegu jar; so called because imported from Martaban."

Perhaps the neatest unconscious reference of all to the Pegu jar is in Hunter's *Account of Pegu*, 1785, which tells us (page 65) that "a foreigner may marry one of the natives, on which occasion he pays a stipulated sum to her parents; but, if he leaves the country, he is not permitted to carry his wife along with him. So strict is the law in this particular, and so impossible it is to obtain a dispensation from it, that some men, who have had a great affection for their wives, have been obliged, on their departure, to carry them away secretly in jars, which were supposed to be filled with water."

I may as well summarize here, in tabular form, the history and wanderings of the Pegu Jar from the evidence alluded to above and *ante*, page 340f., including the statements made in Yule, *Hobson-Jobson*, s. v. Martaban.

Date.	Place.	Name.	Author.
c. 748	Burma ... ..	.....	Parker.
c. 832	Burma ... ..	.....	Parker.
1350	India ... ..	Martabán ... ..	Ibn Batûta.
c. 1450	France ... ..	Martabani ... ..	"1,001 Jours."
1516	Pegu ... ..	Martaban ... ..	Barbosa.
1598	Do. ... ..	Martauuna ... ..	Linschoten.
1609	Philippines and Japan	Tibor ... ..	De Morga.
1610	Maldives ... ..	Martabane ... ..	Pyrard de Laval.
1615	Portugal ... ..	Martabanía ... ..	Du Jarric.

<sup>85</sup> Pyrard was wrecked in the Maldivo Islands on the 2nd July 1602, and was a captive there till February 1607, and it was during his captivity that he remarked on the Martaban jars, which he saw in the ships from Mogor (= the coast of Sindh and Gujarat), Arabia, and Persia.

Date.	Place.	Name.	Author.
1664	England ... ..	Martanan ... ..	Anderson.
1673	France ... ..	Merdebani ... ..	Galland.
1673	Western India.. ...	Mortivan ... ..	Fryer.
1688	India ... ..	Montaban... ..	Dampier.
1690	Moluccas ... ..	Martavana ... ..	Rumphius.
1711	Pegu ... ..	Mortivan ... ..	Lockyer.
1726	India ... ..	Martavaan ... ..	Valentijn.
1727	Pegu ... ..	Martavan... ..	Alex. Hamilton.
1740	India ... ..	Pegu Jar ... ..	Wheeler.
1820	Arabia and Persia ...	Martaban ... ..	Fraser.
1833	Pegu ... ..	Pegu Jar ... ..	Low.
1850	Borneo ... ..	Gusih ... ..	Boyle.
1851	Calcutta and Maulmain	Pegu Jar ... ..	<i>Exhibition Catalogue, 1851.</i>
1852	North Madras ... ..	Martaban ... ..	Brown.
1880	Maldives ... ..	Mataban (Rumba) ...	Bell.

*Some Forgotten Ancient Sites.*

The whole of Eastern Ramanādesa, now comprised in the Maulmein, or Amherst [Kyaikk'ami], District of Burma, having for centuries been the battle ground between Burman, Talaing, Shan, Karen, Taungṣā, Siamese, and Cambodian, — the cockpit, in fact, of Lower Burma, — is alive with historic memories and full of old historic sites, which, perhaps patience and careful study, both of the surface of the country, and of the old MS. chronicles and records preserved in many parts of it, may yet recover to the student.

Many of these places are now practically unknown even to the local residents, and certainly so to the world of orientalist in general. But, in one of the wildest pamphlets about Burma that it has been my lot to peruse, Coryton's *Letter to the Liverpool Chamber of Commerce on the prospects of a direct Trade Route to China through Moulmein*, 1870,<sup>96</sup> at page 12, is preserved a paragraph from a *Forest Report* of 1848, which has a notice, worth following up, of some ruined sites along the Daungjin river, forming part of the boundary between Burma and Siam:—

"Before the occupation of these Provinces by the Burmese, the valley of the Thoungyeen was divided into four counties or jurisdictions, extending from Donaw to the Toungnyo range, and supported a considerable Talien [Talaing] population. The chief cities, the ruins of which may still be traced, were Meerawadie, Doungnuey (now Wiensaw), Dounggryyeen (now Ekalaik), and Dong Thoungyeen. These were all situated on the now British bank of the Thoungyeen, whilst their rice cultivation lay on the other side of the river, now possessed by the Shans subject to Siam." For these town names read *Myàwadi, Dōngnuē, Winsò, Dōngjīyin, Dōngphaungjin*. All appear to be unknown to any fame, except Myàwadi, which is mentioned in the *British Burma Gazetteer*, II. 797, and again at page 428. This time without any kind of mention as to its being a place of ancient historical interest. Mason, *Natural Productions of Burma*, page iii. of the 1850 Ed., gives a story of another site of similar name, *Dōngyin*, under the name *Dōngyang*, in his own peculiar romantic style; and this story is partly repeated in the *British Burma Gazetteer*, II. 141, s.v. Doonreng: so difficult is it in the present state of

<sup>96</sup> The author was Recorder of Maulmain; and for astonishing discursiveness and, to the Anglo-Burman, for amusing comments on current local politics, I recommend this production. One gathers that he lived in perpetual hot water with the Government, and one does not wonder.

Burmese transliteration to identify place names. Dôngyin appears to be a Karen name according to Mason, who takes the opportunity, as usual, to record the local folk-etymology thereof as the true one!

### *The Kògun Cave.*

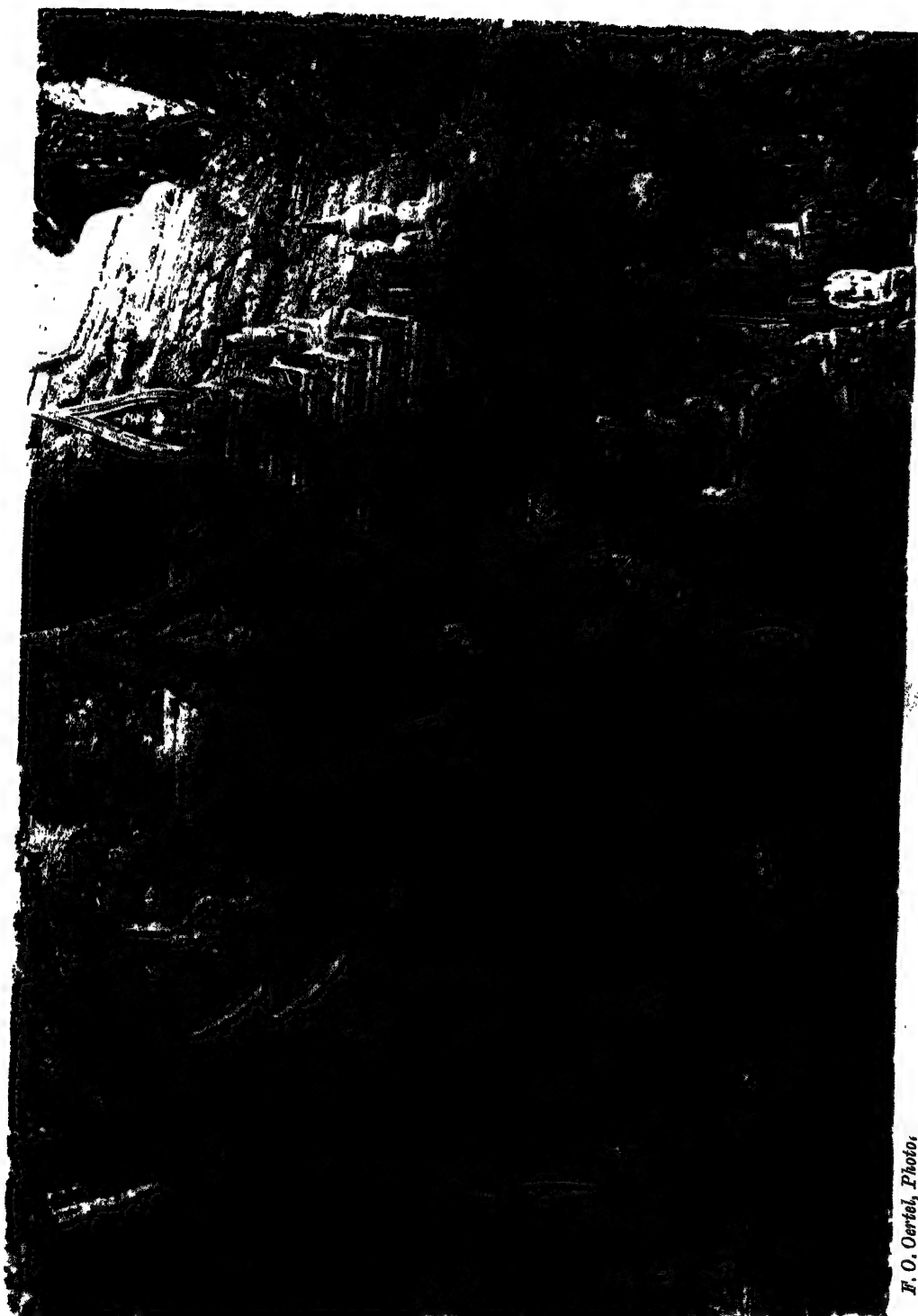
The American Missionary, Maloom, travelled about the rivers which centre at Moulmein in 1835 with Judson, and gives an account, somewhat confused in its outlines, of the caves visited by myself. He says that he went to "the three most remarkable — one on the Dah Gyieng and two on the Salween." I gather from his description that these were respectively the *D'ammabá* on the Jain and the *P'ágát* and *Kògun* on the Salween. Of the last he gives an account in his *Travels*, Vol. II. p. 61f., which is sufficiently graphic to be worth repeating. "The entrance is at the bottom of a perpendicular, but uneven, face of the mountain, inclosed in a strong brick wall, which forms a large vestibule. The entrance to this enclosure is by a path, winding along the foot of the mountain, and nothing remarkable strikes the eye, till one passes the gate, where the attention is at once powerfully arrested. Not only is the space within the wall filled with images of Gaudama of every size, but the whole face of the mountain, to the height of 80 or 90 (? 50) feet, is covered with them. On every jutting crag stands some marble image covered with gold, and spreading its uncouth proportions to the setting (? rising) sun. Every recess is converted into shrines for others. The smooth surfaces are covered by small flat images of burnt clay and set in stucco. Of these last there are literally thousands. In some places they have fallen off with the plaster in which they were set, and left spots of naked rock, against which bees have built their hives undisturbed. Nowhere in the country have I seen such a display of wealth, ingenuity, and industry. But imposing as is this spectacle, it shrinks to insignificance, compared to the scene which opens on entering the cavern itself. It is of vast size, chiefly in one apartment, which needs no human art to render it sublime. The eye is confused, and the heart appalled, at the prodigious exhibition of infatuation and folly (*scil.*, religious zeal of a different kind to the writer's). Everywhere on the floor, overhead, in the jutting points, and on the stalactite festoons on the roof, are crowded together images of Gaudama, the offerings of successive ages. Some are perfectly gilded, others incrustated with calcareous matter, some fallen, yet sound, others mouldered, others just erected. Some of these are of stupendous size, some not larger than one's finger, and some of all the intermediate sizes; marble, stone, wood, brick, and clay. Some, even of marble, are so time-worn, though sheltered of course from changes of temperature, that the face and fingers are obliterated. In some dark recesses, bats were heard, and seemed numerous, but could not be seen. Here and there are models of temples, *kyoungs*, &c., some not larger than half a bushel, and some 10 or 15 feet square, absolutely filled with small idols, heaped promiscuously one on the other. As we followed the paths which wound among the group of figures and models, every new aspect of the cave presented new multitudes of images. A ship of 500 tons could not carry away the half of them."



F. O. Oertel, Photo







*F. O. Oertel, Photo.*

**Ia.**—Images and Objects in the Kôgun Cave.



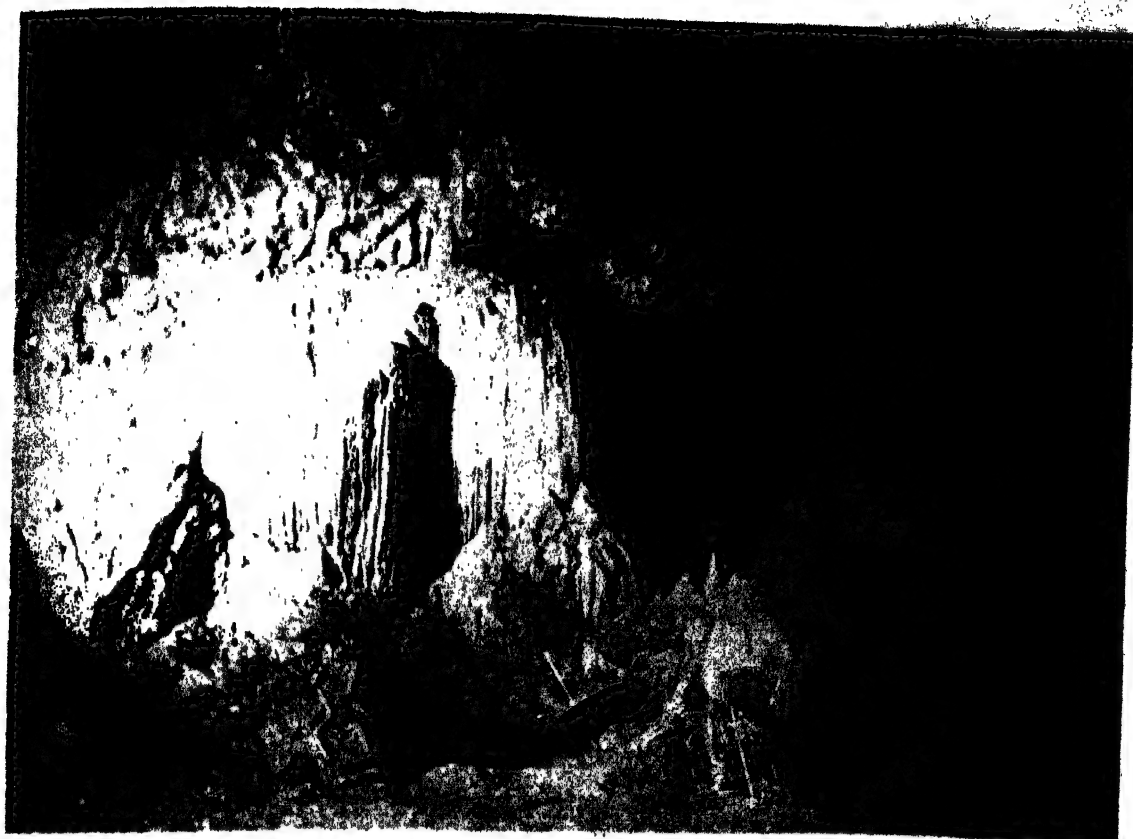
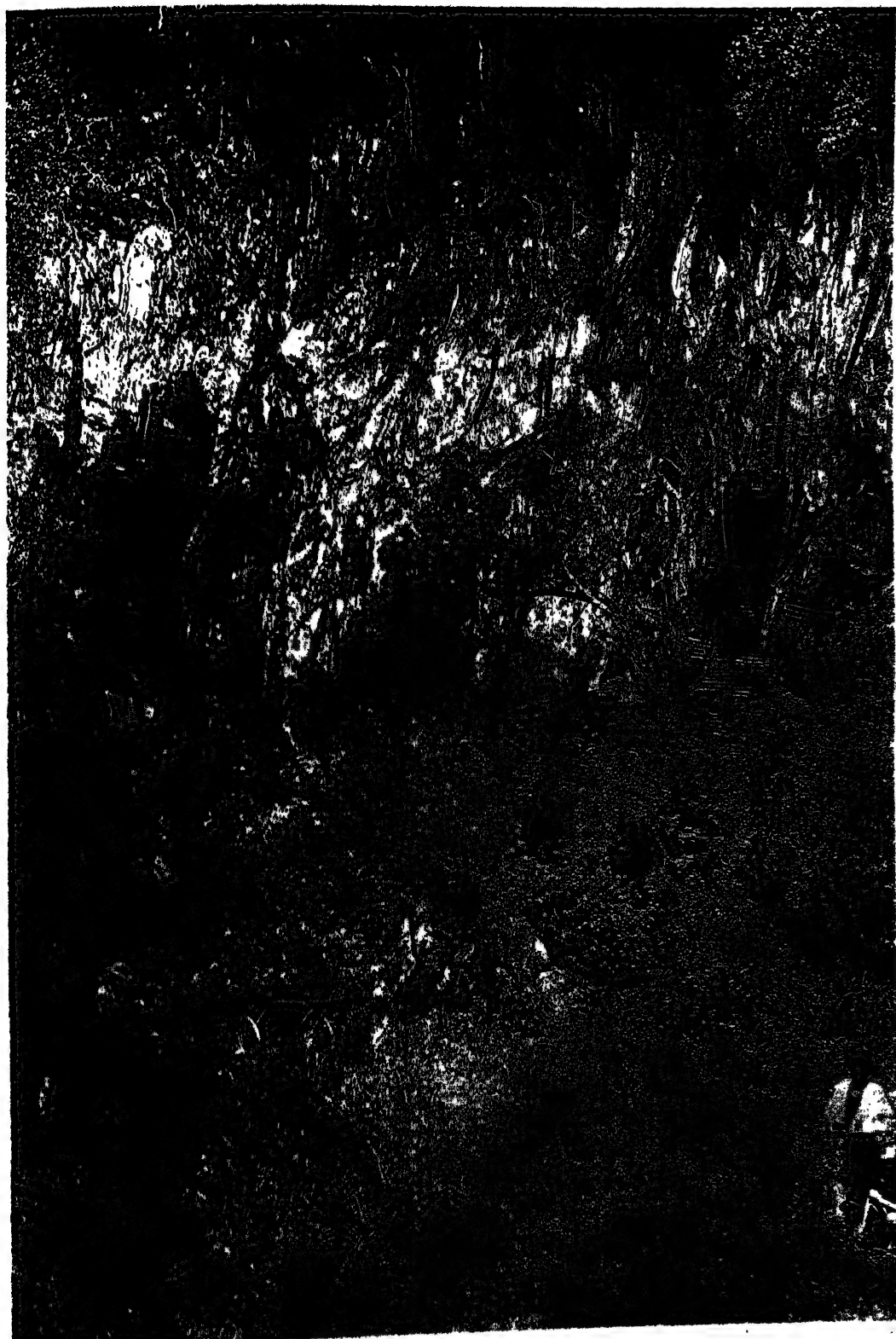


Fig. 1. Bhinjt Cave—Entrance.



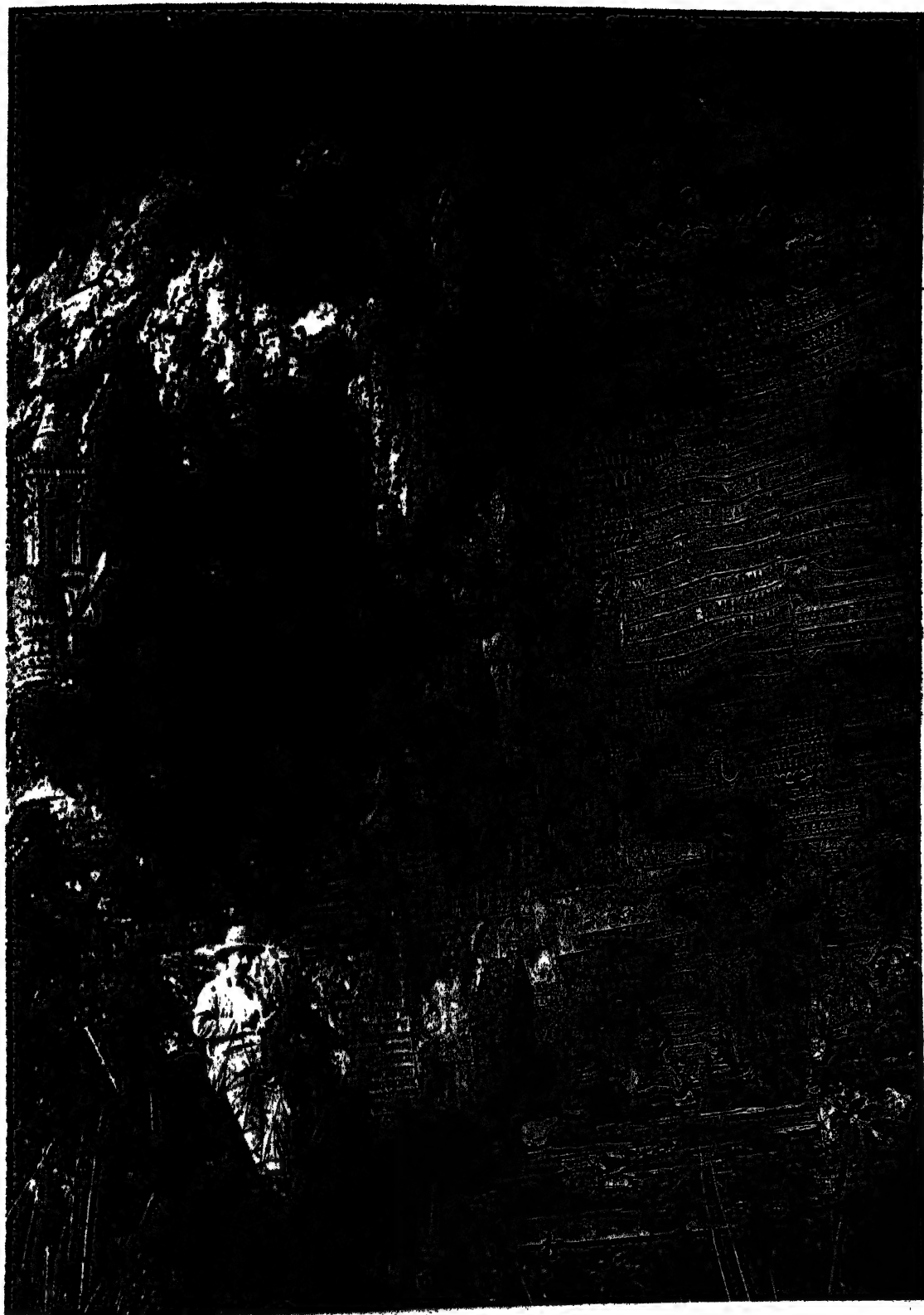




III.—General View of Entrance Hall, Kògun Cave.

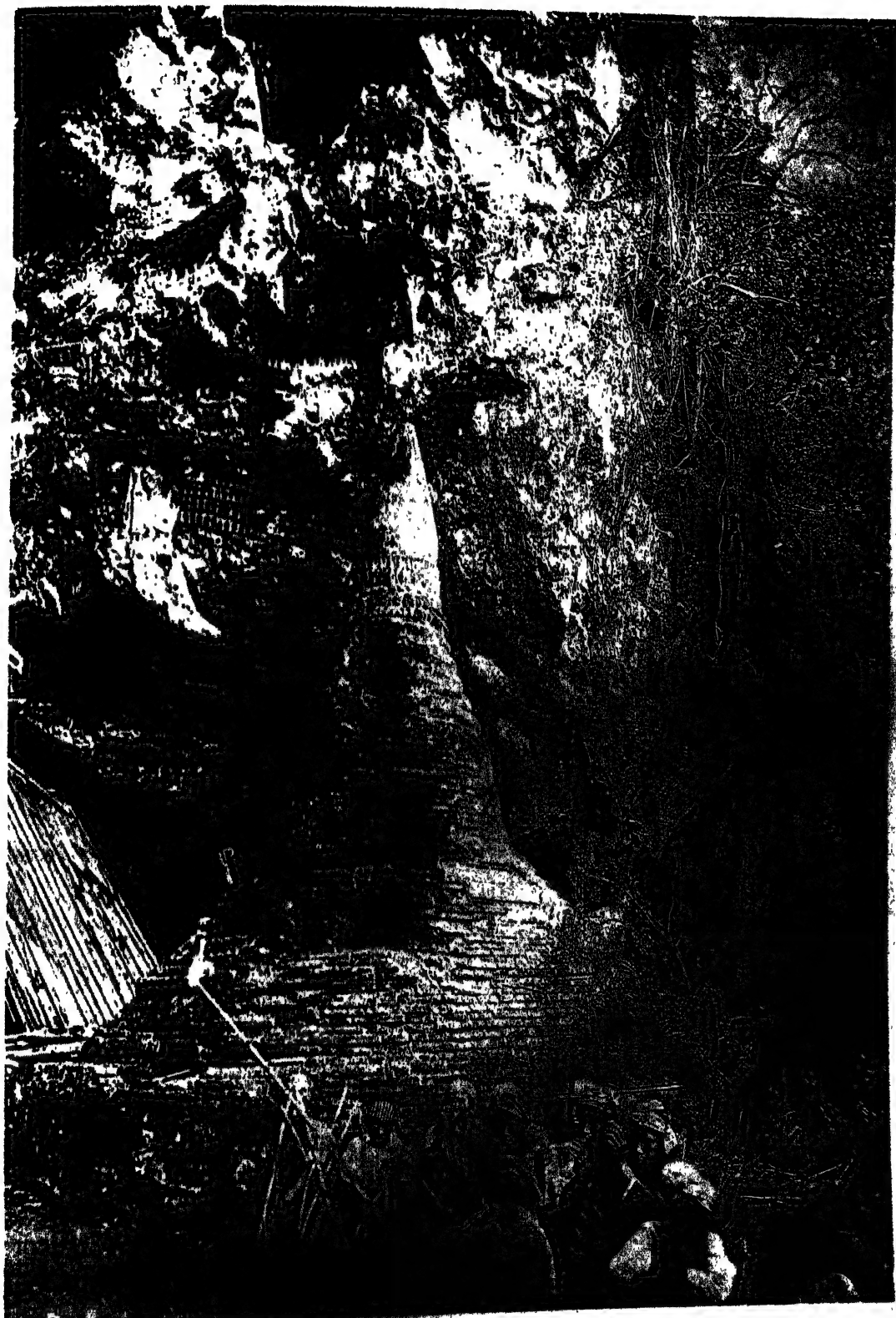






IV.—Mural Ornamentation, Entrance Hall, Kōgun Cave.

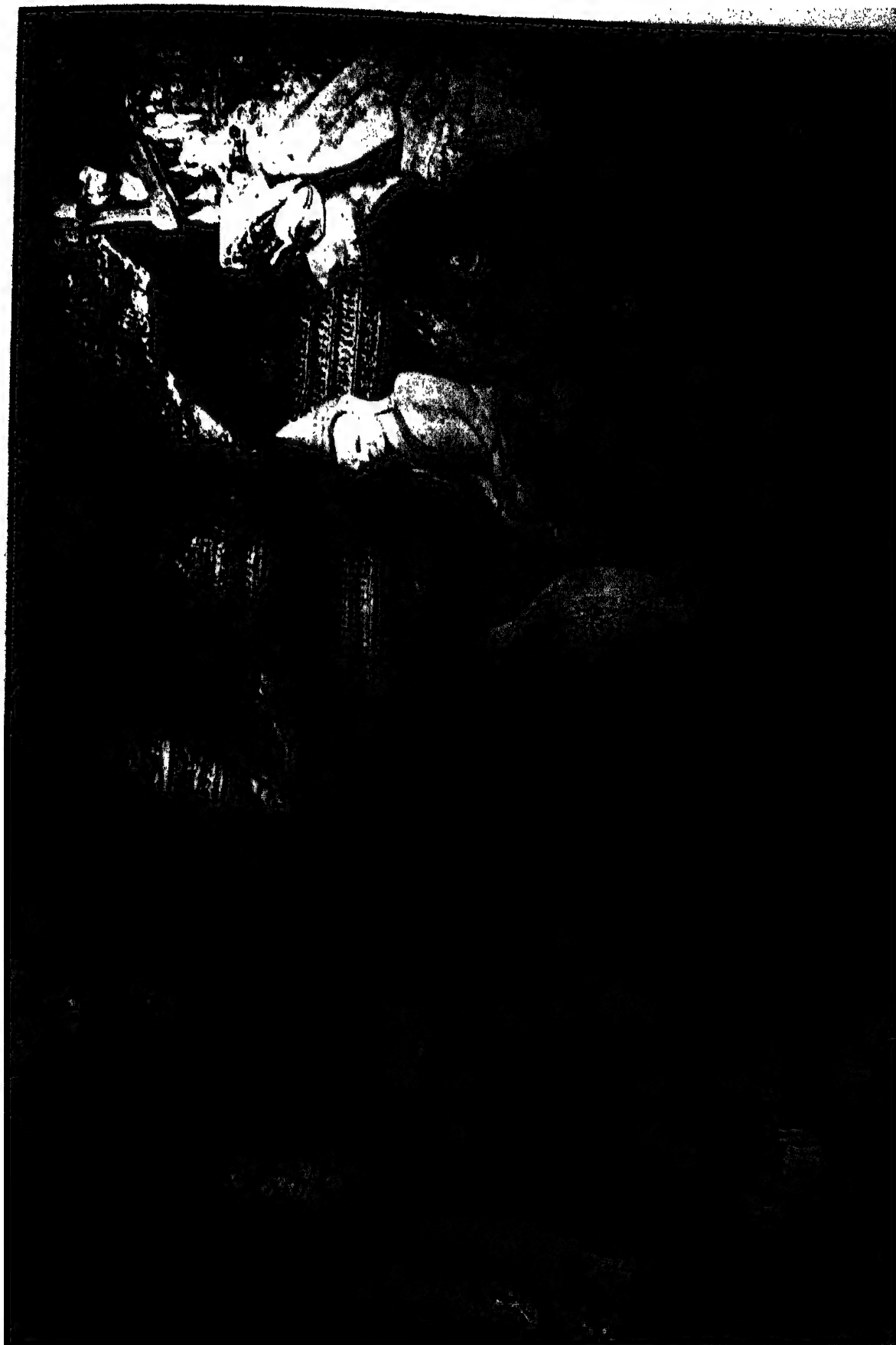




*F. O. Oertel, Photo.*

V.—Kogun Cave, looking towards Entrance of Main Hall.













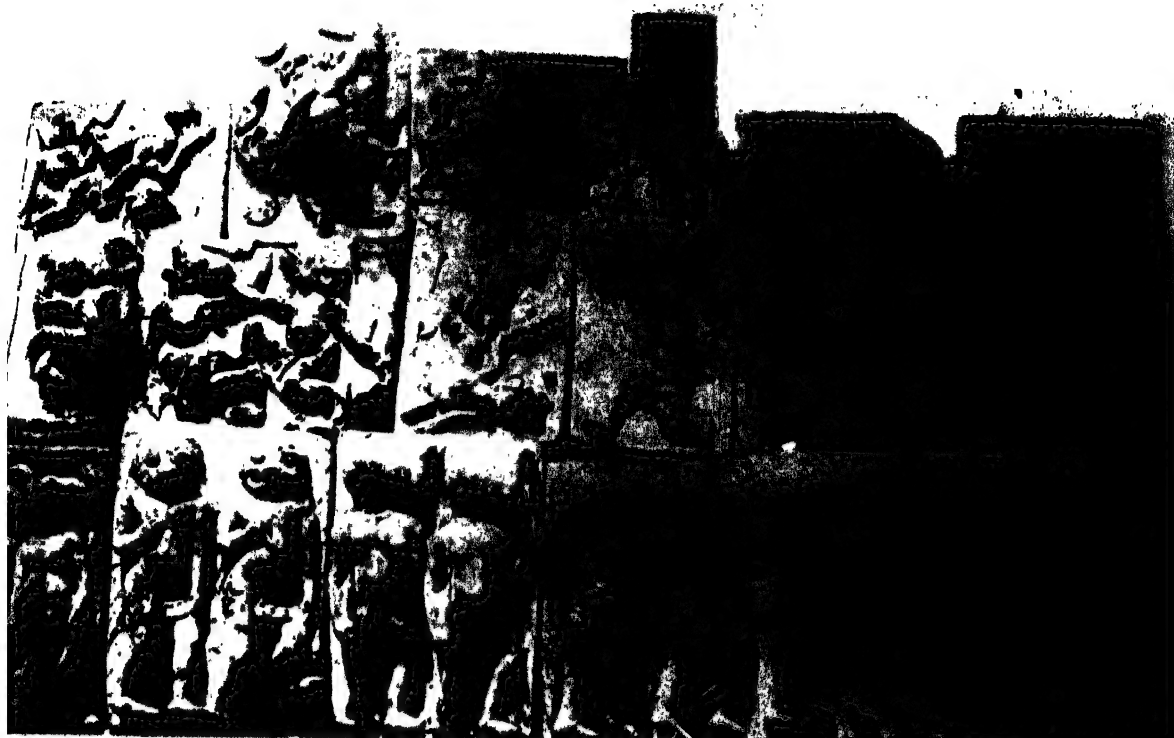
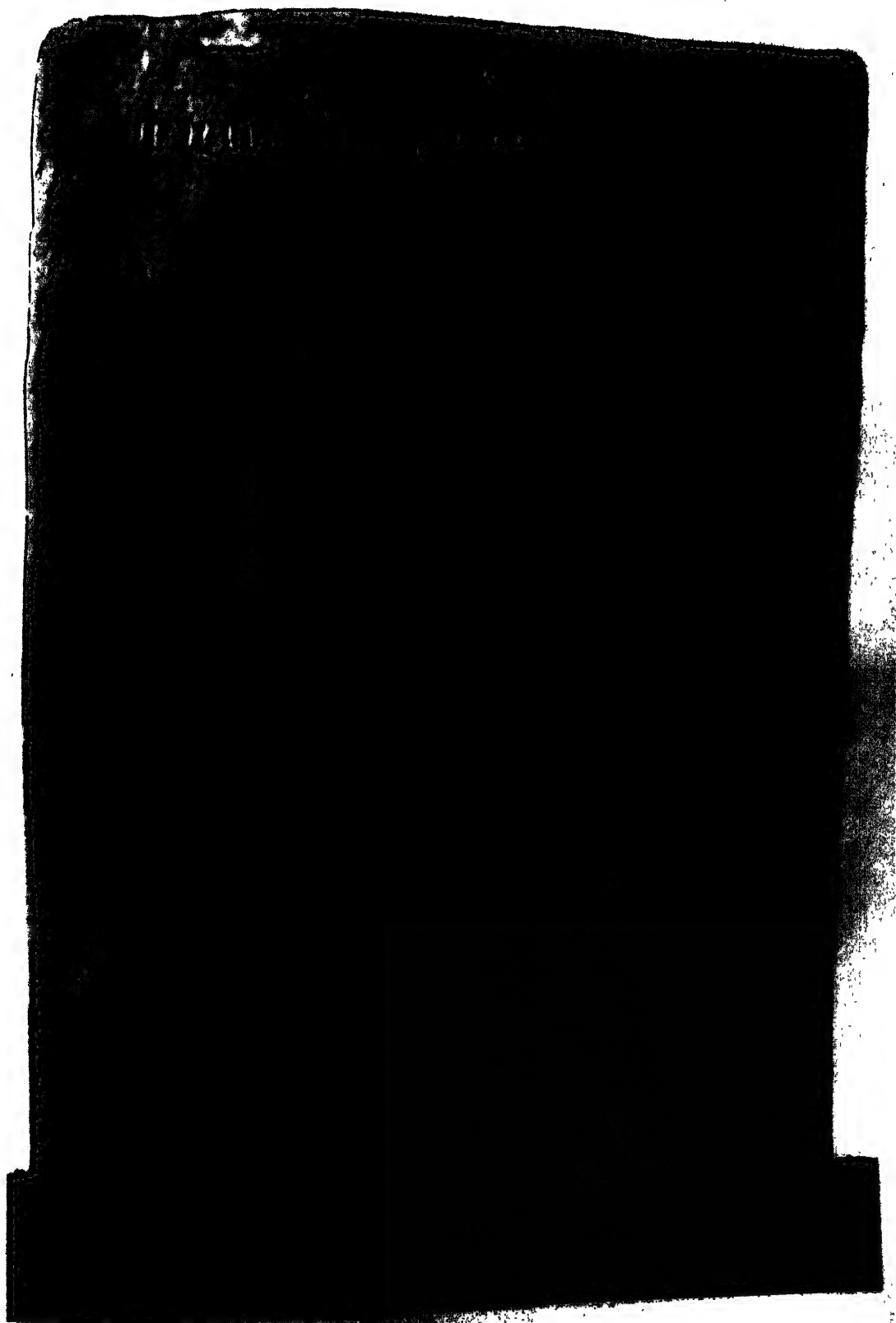


Fig. 1. Grotesque Figures from Pegu and Syriam.







*Watts & Sheen, Photo.*

IX.—Bas-relief on Glazed Terra-cotta Brick. Inscribed Tablet from Pegu.



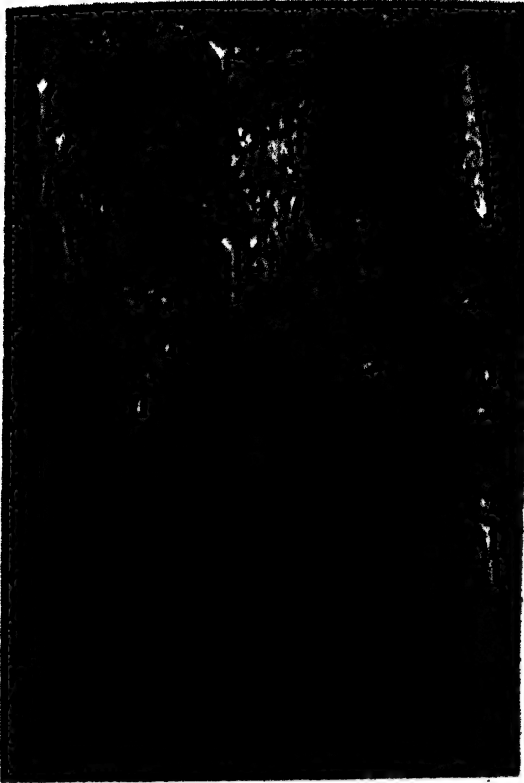




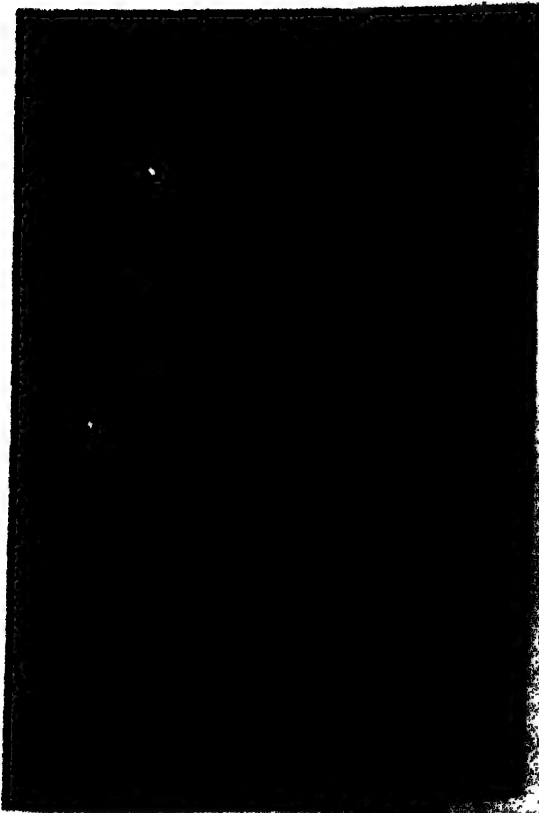
*W. Robinson, Oxford Museum, 1880.*

**IXa.—Bas-relief on Glazed Terra-cotta Brick. Inscribed Tablet from Pegu.**





1.



4.





5.



7.



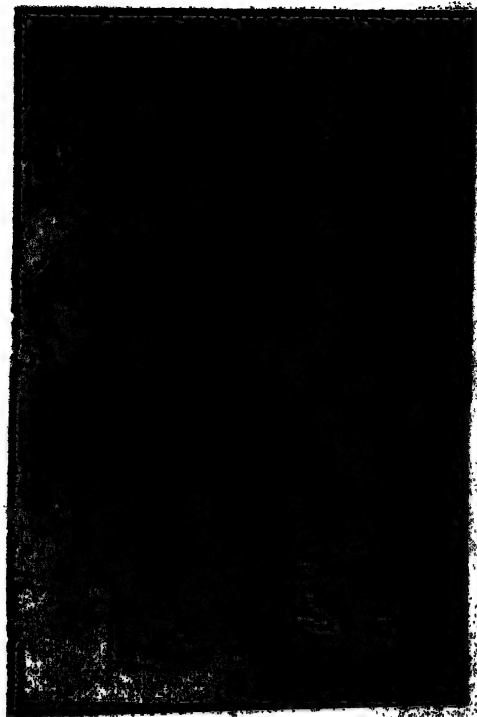
8.







9.



10.



11.

*Watts & Sheen, Photo.*



12.

*Photo from Perry*





*Watts & Skeen, Photo.*

XIII.—Bas-relief on Glassed Terra-cotta Bricks from Pegu.

*Scale 50.*





Wells & Sheen, Photo.

XIII. From Tháton.







XIV. Stone from Tháton.





Watts & Sherer, Photo.

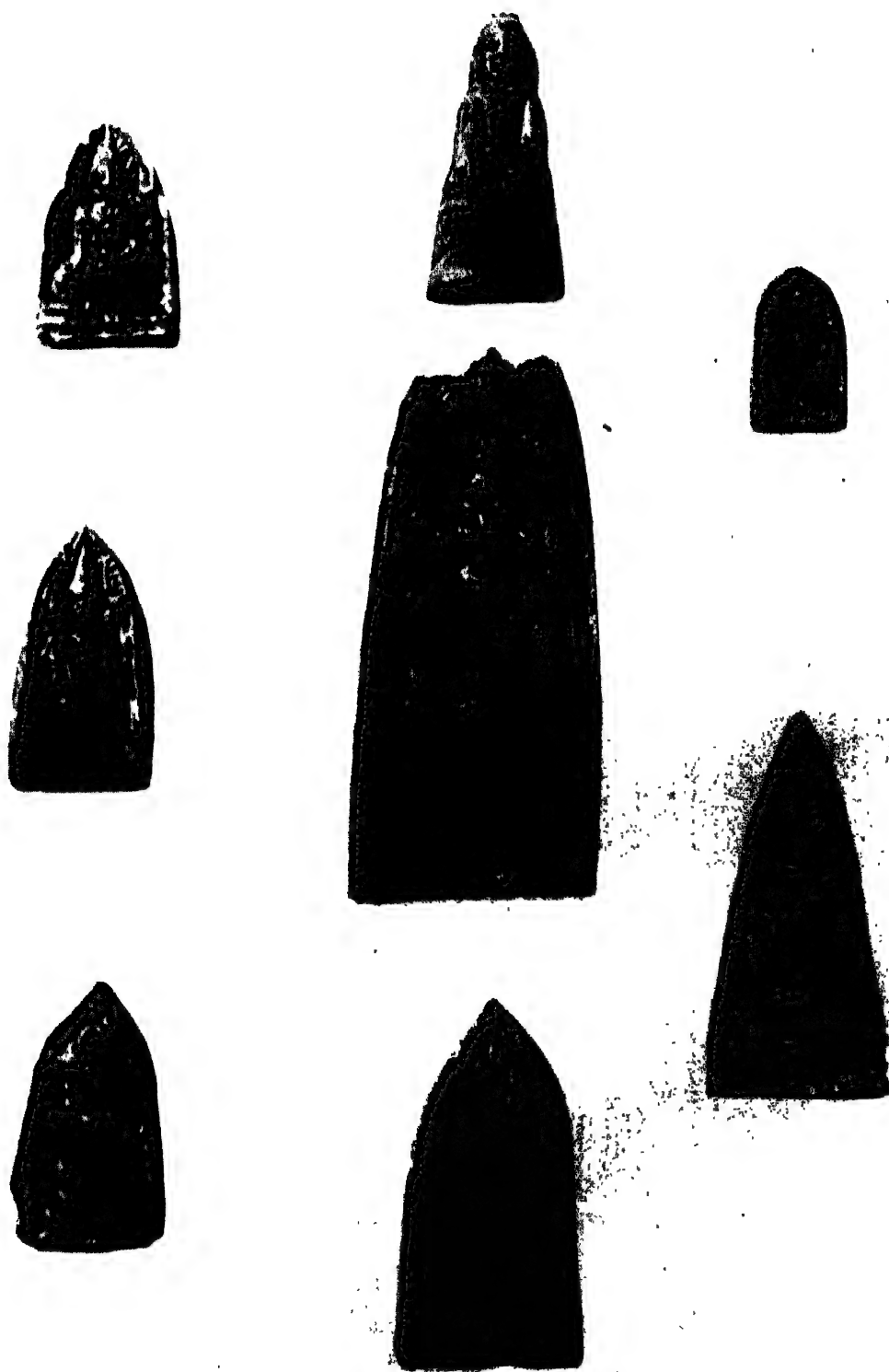
XIVa.—Bas-relief on Stone from Sumer.











XVI.—Figures and Votive Tablets from the Caves of the Amherst District.





XVIa - Figures and Votive Tablets from the Caves of the Amherst District. -





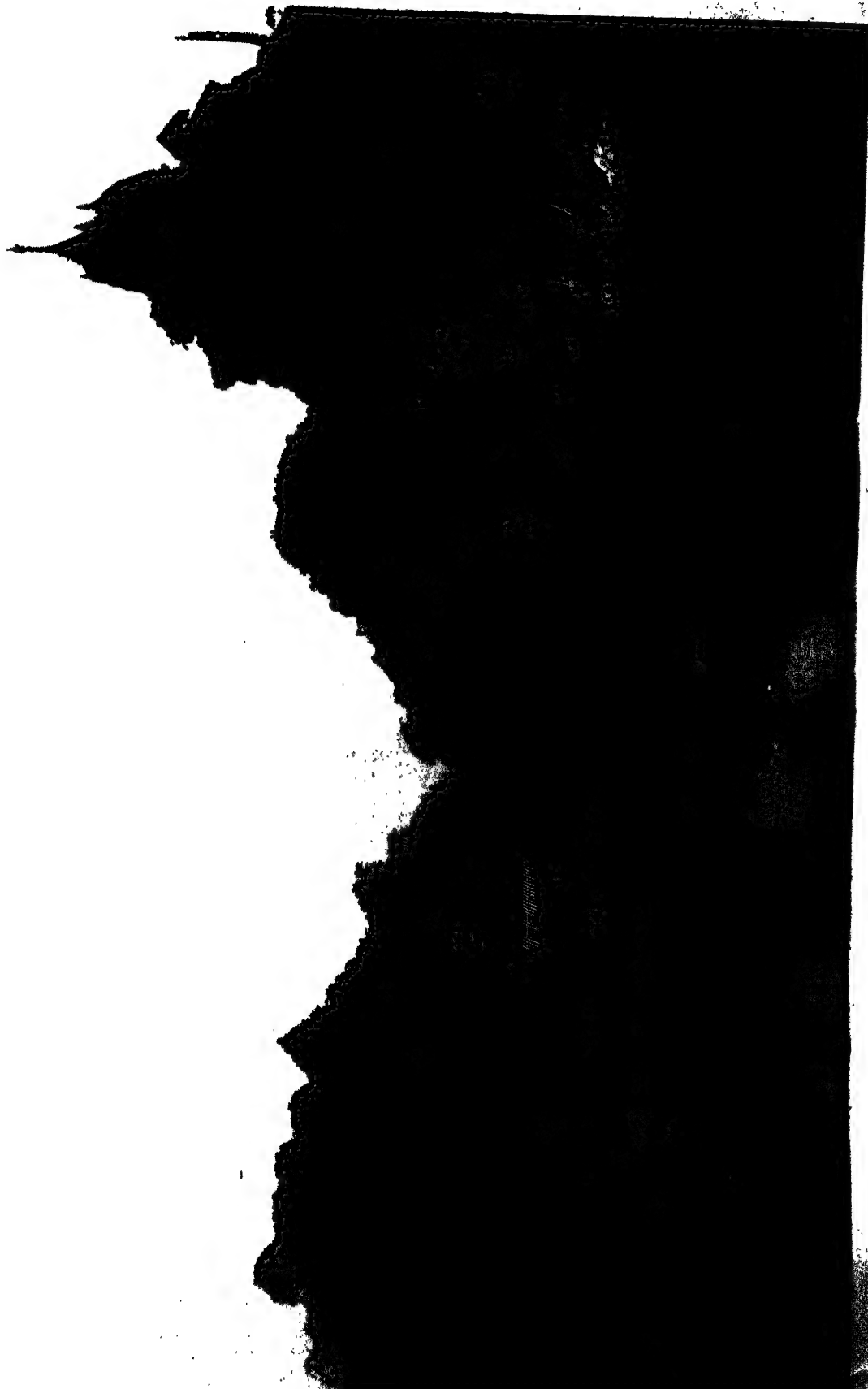






A Pagoda near Shwëgyin.





XIX.—The Approach to the Dhammathā Cave.



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## ERRATA IN VOL. XXII.

- p. 171a, line 10, for *andō f*, read *and of*.  
 „ b, line 7, for [Rēvataka], read *Raivataka*.  
 „ b, line 6 from the bottom, for *divsion*,  
 read *division*.
- p. 178b, line 33, for *Āryavāria*, twice, read  
 ● *Āryāvarta*.  
 p. 186a, last line, for 'Narmāda,' read 'Narmadā.'

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